

International Theatre Institute ITI

World Organization for the Performing Arts



Welcome to the ITI General Assembly Special Edition 2020

Report of the ITI General Assembly Special Edition 2020

With a special invitation to watch the presentations through one click [🔗](#)



www.iti-congress.org

Content

Foreword	3
Day 1 – Opening Ceremony with Inspiring Speeches	5
Day 2 – Presentations and Interactions	28
Day 3 – Presentations and Interactions	34
Day 4 – Presentations and Interactions	40
Day 5 – Presentations and Interactions	46
Day 6 – ITI Internal Meeting (for ITI Members only)	53
Making of the General Assembly Special Edition	56
Promotion	62
Statistics and Feedback of the General Assembly Special Edition	70
Event Organizer	71
Expression of Gratitude	72
Index	73



To watching the event sessions, video performances, and so on, just click on the sign.



Click this icon, back to Content page.



The Team of the General Secretariat ITI

Foreword

Dear Members and Friends of ITI, dear Readers

It is a great pleasure to present to you the Report of the ITI General Assembly Special Edition 2020.

The members and friends of ITI appreciated to participate in the event and listen to the inspiring speeches and watch the presentations. Some of them have named this event a “historic event for ITI”.

The main intention of organizing this event was to inspire and connect the members and friends of ITI. To bring the members of ITI Centres, ITI Committees, Forums and Networks and the Partner Organizations of ITI into dialogue, the General Secretariat offered a virtual space for presentations for four days. According to the feedback and the actions that happened after we had organized the General Assembly Special Edition it became evident, that this six-day event was really a connector – even more and stronger that we imagined.

As many were not able to participate in the whole event, the General Secretariat decided to create a report. But not just a report as it was done before. No.

We intended to create for you a Report that shows you what happened and attracts you to watch a video that you are interested in – in one click. If you read the Report on a computer or a tablet, and you have Internet access, you can browse though the pages, discover something you have not seen, click on the colour button below the text and immediately will open the video presentation that you want to see.

If you go to the Opening Ceremony, we give you the option to read the text of a speech or – just with one click – you may listen to it.

The International Theatre Institute ITI – a global cultural organization – is dedicated to the artistry, the education and the humanistic use of each of the performing arts disciplines. ITI is sharing the goals of UNESCO, ITI’s founder - being a bridge for the performing arts and its artists worldwide and in working for a world in mutual understanding and peace.

With this report we once more invite members and friends to listen to the speeches and watch the presentation. Furthermore, you find some information about the “Making of the General Assembly Special Edition” and some statistics about the event.

With very best regards

The Team of the General Secretariat ITI



Overview



The Special Edition of ITI General Assembly is a 6-day event happening from 10 to 15 December 2020.

On the first day, there is the opening ceremony with keynote speeches. From 11 to 14 December, there are presentations of ITI Centres, ITI Committees, Forums & Networks and Partner Organizations of ITI, plus exchange and interaction time. The last day of the event is an ITI Internal Meeting. Here is the event schedule:

ITI General Assembly Special Edition Thursday, 10 December to Tuesday, 15 December 2020					
Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
Thursday 10 December	Friday 11 December	Saturday 12 December	Sunday 13 December	Monday 14 December	Tuesday 15 December
Paris, France (GMT +1) 14h00 - 16h00	Ouagadougou, Burkina Faso (GMT +0) 13h00 - 16h00	Dubai, UAE (GMT +4) 17h00 - 20h00	Shanghai Time (GMT+8) 21h00 - 00h00	Paris, France (GMT+1) 14h00 - 17h00	Paris, France (GMT +1) 14h00 - 16h00
Opening Ceremony	Video Presentations (Centres, Committees, Partner Organization & Special Projects)			Internal Meeting <i>For ITI Members only</i>	



Opening Ceremony with Inspiring Speeches

Thursday, 10 December 2020

14h00 - 16h00 Paris, France (GMT +1)

Presided by Tobias BIANCONE, DG of ITI

Speeches by:

Tobias BIANCONE, Switzerland
Director-General ITI

Mohamed Saif AL-AFKHAM, United Arab Emirates
President ITI

Ernesto OTTONE R., Chile
Assistant Director-General for Culture UNESCO

Anatoli VASILIEV, Russia

Stage director, theatre educator

World Theatre Ambassador & World Theatre Day Message
Author 2016

Karima MANSOUR, Egypt

International Dance Day Message Author 2019

PU Cunxin, China

Theatre and film actor

President of the China Theatre Association

Lupwishi MBUYAMBA, Democratic Republic of Congo

Executive Director of the Observatory of Cultural Policies in
Africa (OCPA)

Nikkole SALTER, USA

Actress, Writer, Educator & Advocate

Board member of the Theater Communications Group

Carlos CELDRAN, Cuba

Stage director, playwright, theatre educator

World Theatre Day Message Author 2019

Werewere-Liking GNEPO, Ivory Coast

Writer, playwright, essayist, painter, scenographer, poet and
educator

World Theatre Day Message Author 2018

To watch **the whole Day 1 event video**, please click here:

<http://www.iti-congress.org/events.html>



Introductory Speech of Tobias Biancone Director-General ITI worldwide

Dear friends and members of ITI, dear guests:

I warmly welcome you to the General Assembly Special Edition.

The motto chosen for this event is “We, act together. For Empowering the Performing Arts and Artists.”

This motto is putting an accent on what all of us need in these difficult times that we are living in. Solidarity. Unity. Joint initiatives. Empowerment for Culture and the Performing Arts. Empowerment for the artists.

These difficult times make culture and the performing arts and its artists vulnerable. It endangers the life of creative individuals. It tries to eradicate the value and essence that is inherent in the performing arts and in culture. It tries to tell the members of the performing arts – what you provide to an individual, to a community and to the world is not important – une quantité négligable – a negligible quantity.

Well, as a matter of fact, culture and the performing arts are not a quantity; they are a quality. A quality that is not negligible. It is one of the qualities that makes our life worth living. It is what has always inspired and united human beings in small to large groups. Culture and the arts are an essential food for the soul.

Just think of a song that accompanied you. A painting that inspired you. A choreography that moved you. A play that made you laugh. A story that enchanted you. A movie that made a strong impression on you. A drama that let you reflect.

To watch the Welcome Address by Tobias Biancone, please click here:

<http://iti-congress.org/dgspeech.html>

In all these artistic manifestations, you find the essence of culture and the arts. In all these manifestations you can discover the igniting spark that lights your inner fire for life. In all the manifestations, you can feel the value of culture and the arts. The importance of culture and the arts. Culture and the arts contain an immaterial quality that touches the hearts of the peoples of this world.

Moreover, and that is a nice side effect, numerous surveys proof that culture and the arts, including the performing arts, that culture and the arts have a significant influence on the economic development of a city, region or country. And again, numerous surveys demonstrate that education in the arts for everybody may change the face of a city. For instance, in a town with a high crime rate that transformed into an attractive cultural hotspot. Moreover, the use of the performing arts for humanistic purposes has changed the life for individuals and communities. It is achieved by going to community, inviting its individuals to participate in creating a play. It is achieved by using theatre for people in zones of conflict. It is achieved in helping people to learn to act and play a role, people from all walks of life - including the young, the seniors, the disabled, even the inmates of prisons. The use of it has helped them to understand themselves and others.

We do not need to blame anybody. You and me, we need to act together. For empowering the performing arts and artists! We need to unite. We need to continue doing our job. Create our theatre, our dance, our music theatre. Create our own culture. Reach out to the society, to the community, to the individual with our diverse art forms.

And make sure that from now on and in future that “culture matters”, that “performing arts matter.” And make sure that culture and the arts become a priority for everybody. If this dream becomes a reality, there will be a better world: A world which is rich in diverse culture. A world of mutual understanding between people. A world in peace.

These are the issues ITI are striving for. These are the goals the entities of ITI are following – the Centres, the Committees, the General Secretariat, the individual members, and all the Partner Organizations.

I urge you to work together to assist the performing arts and its artists so that they may flourish. Moreover, I urge you to make your own dreams to become a reality.

I invite you to enrich ITI with your visions and ideas.

I am ending my introduction in strongly recommending to you to listen to the following keynotes prepared by remarkable personalities.

I am sure that you will be amazed at what they will tell you.



Welcome Address by Mohamed Saif Al-Afkham President ITI worldwide

Mr. Ernesto Ottone, Assistant Director-General for Culture, UNESCO

Dear ITI Delegates, Partner Organization Leaders, Keynote speakers and Friends:

Welcome to this special Edition of the ITI General Assembly and thank you so much for all the support you gave and continue to give ITI during these times.

This was the year that the world as we know it has changed. We have never before experienced being separated like this and we are facing a future and a world that will never be the same. Under this particular time, the performing artists are going through extremely difficult times. They are unable to connect with their audience and they are unable to do their job for inspiring others. The same for the International Theatre Institute that had to cancel several significant events for the year 2020. In these tough times, we need to come together, we need to be innovative and join forces to rebuild a better future in which the role of culture and the performing arts is recognized as a driving force for the development of an individual, a community and the society.



To watch the Welcome Address by Mohamed Saif Al-Afkham, please click here:

<http://iti-congress.org/presidentspeech.html>

The world has changed, and it's for us to determine how to rebuild a future that we want and believe in for culture and the performing arts. With this in mind, the special edition of the ITI General Assembly was created during these times to unite the friends and members of ITI. It gives the centres and committees of ITI the possibility to present themselves and their achievements. It is meant to open the doors for collaboration. It invites individuals to communicate with each other and build up solidarity.

The circumstances have forced us to compromise. This is the first time ITI is doing this type of event online. The Internet might not be perfect, there might be some mistakes in organizing the event, but the intention and the willingness to create a platform for the benefit of friends and members of ITI is our utmost priority right now. Let's Act together!!! For empowering the performing arts and artists.

I extend my thanks and gratitude once again to Mr. Ernesto Ottone Assistant Director-general for Culture, UNESCO for the continuous support.

Thanks to all the participating keynote speakers for their efforts to deliver inspiring speeches and motivating words.

Thanks to all the centres of ITI, the committees, forums of networks of ITI and all the partner organizations for investing their time to prepare the presentations.

And I wish you all a successful and productive event.

Thank you.



Welcome Address by Ernesto Ottone R. Assistant Director-General for Culture UNESCO

Good afternoon from Paris to performing artists tuning in from around the world.

I am Ernesto Ottone R., UNESCO's Assistant Director-General for Culture. It is my great pleasure to open this year's very special General Assembly of the International Theatre Institute.

Ladies and gentlemen,

With the arrival of the global pandemic, the performing arts industry has come to a grinding halt.

- In South Africa, 90% of the live music industry lost income due to COVID-19.
- In Czechia, the performing arts, including music, theatre and dance, was the hardest hit within the culture sector.
- Globally, over a quarter of performing arts professionals fear that international touring will not return until autumn 2021 or later.

To watch the Welcome Address by Ernesto Ottone R., please click here:

<http://www.iti-congress.org/keynoteunesco.html>

It is therefore only understandable that performing arts communities around the world are reporting high levels of anxiety among their members. Concerns are mounting for the well-being of artists and the sustainability of the performing arts in general.

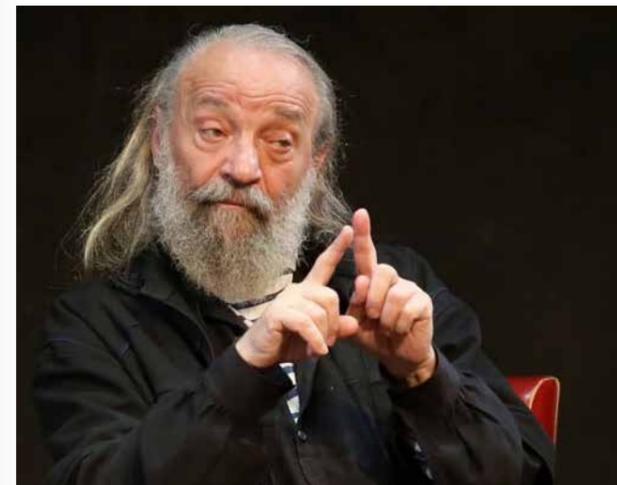
Due to informal employment arrangements like part-time or verbal contracts, many cultural professionals have fallen through the cracks of social and economic safety nets. Today, they find themselves without unemployment benefits or health insurance when they need it the most.

When a catastrophe strikes, culture and the creative industries are often left behind. The current crisis is not an exception. While States around the world have implemented some measures, comprehensive rescue mechanisms for the arts have been slow to materialize.

On the other hand, this lack of external support has prompted artists and cultural organizations to turn inward for inspiration. In fact, for some, the lockdown has served as an unparalleled period of networking within artistic communities. Through social media platforms and video conferences, they have forged new connections with local, national, regional and international peers.

On 15 April 2020, UNESCO launched ResiliArt, a global movement that sheds light on the far-reaching ramifications of COVID-19 on the cultural sector through open dialogues. Today, I am delighted to announce that more than 230 debates have been organised by performing artists, cultural organisations and partners across the world. The success of ResiliArt not only underscores the challenges, but also the resilience and adaptability of artists.

This year's General Assembly theme, "We, Act Together-Empower the Performing Arts and Artists", embodies this spirit of mutual support and appreciation. Over the following six days, I am certain that the 86 ITI centres and other actors around the world will lay a strong foundation of solidarity upon which a resilient performing art sector will be rebuilt.



Keynote Speech by Anatoli Vasiliev

Biography

Anatoli Vasiliev is an internationally acclaimed theatre director and professor of Russian Theatre. He is the founder of the Moscow Theatre School of Dramatic Arts located in a architecturally original space, conceived according to Vasiliev's plans for the purposes of theatrical research to which it is dedicated. He is considered to be the greatest Russian director of his generation. His school becomes a laboratory for experimentation on

the voice and body of the actor. Anatoli Vasiliev dedicates himself in the mise-en-scene of non-theatrical texts in order to interrogate their orality and literary value. In 2011, at the Grotowski Institute in Wroclaw, Poland, Vasiliev launched a research seminar on acting techniques. The seminar lasted two years and brought together graduates of the Venice course alongside actors from various European countries. In March 2016 Vasiliev directs Marguerite Duras' La Musica and La Musica Deuxième, in the Comedie Française in Paris. He is assisted by his long-time collaborator Natalia Isaeva, translator and theatre researcher, and by Boaz Trinker, a specialist in actors' training.

Anatoli Vassiev has written the World Theatre Day Message for 2016 and is one of ITI's World Theatre Ambassadors.

More information about Anatoli Vasiliev
https://www.iti-worldwide.org/anatoli_Vasiliev.html

To watch the Keynote Speeche by Anatoli Vasiliev, please click here:

<http://www.iti-congress.org/keynoteVasiliev.html>

Keynote Speech

As a World Theatre Ambassador, I thank the International Theatre Institute for the invitation to participate in the ITI General Assembly Special 2020 online conference, which will take place for those six days of December and will open on Thursday 10th. I welcome all the online participants of this great meeting and would like to pronounce a few heartfelt words in connection with this moment in history that we and all humanity are experiencing now. In those last days of November — due both to professional necessity and my own heart needs — I was reading a Buddhist sūtra that I did not know well before. This is the "Teaching of Vimalakīrti" (Vimalakīrtinirdeśa sūtra). I was struck by the coincidences and affinities, and I found the ancient meanings of the Buddhist revelation to be significant also for the present moment and in the field of activity for which we have gathered here in great numbers. I have adapted a fragment of the final chapter of the sūtra and I would like to bring my little verse to your attention.

"Oh, Venerable ones,

At the time when theatre is plunging into the great disaster of the pandemic, all our forces must be used to sustain and proclaim the deepest secrets and laws of this art, not allowing them to come to decline.

Future generations will look back at all of us — troubled directors and actors of our days, at artists, set-designers, decorators, make-up artists, theatre administrators, who tried desperately to rejoice in this art and establish their minds and desires in the search for truth.

Those people love theatre and believe in it, they willingly accept all present hardships, and widely proclaim the truth for the benefit of our lively and curious public.

There are two categories of creators: those who prefer proud words and sharp style, and those who are not afraid of deep meanings into which they can penetrate. Love for proud words and vivid style points to the brilliant possibilities of creation, but also to its superficiality. But those who invoke freedom from slavery and infection from any pandemic, be it viral, social or political, those who follow generations of theatre teachers, who are not afraid of the deep meanings that they seek to master perfectly, thus developing their ability to receive, preserve, transmit and practice gestures, words and stage action, who read the literature of research and follow any useful act. Verily, such a creator is a true heir capable of promoting continuous existence of this great, living, human art.

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There are two classes of creators who cannot understand the profound laws and rules of this art. Those who have not heard the deepest secrets and mysteries, be it by their own will, or by ignorance of their teachers, or by misunderstanding, those who succumb to fear and suspicion, those who cannot or do not want to keep their covenants, but subject them to slander, saying, "I have never heard of them, where did they come from?" And there are those who refuse to respect and address the preachers of the doctrine of advice and help, or who find defects in them. Verily, such a person cannot balance fidgety feelings and excited minds, thus causing themselves and many others unhealthy harm.

There are two types of creators who harm themselves and do not try to realize a sustainable doctrine, despite their faith and understanding:

firstly, there are those who belittle inexperienced enthusiasts and enthusiastic newcomers, who do not teach and guide them, but only order them around, — and secondly, there are those who, despite their deep vision of laws and rules of theatre art, still allow for a difference between the process of creation and its result.

If in the coming time of theatre's decline, in the great disaster of the pandemic, there will be those who are still interested in the name of this mystery, who might want to find this vaccine as a way to get rid of the disease, we will reveal and name it:

The Life of Human Spirit or the Mysterious Gates of Liberation.

In all capitals, large and small towns and villages, in groves and wilderness, wherever theatre and its people are engaged in it, reading, reciting, dancing, playing and acting, let them be protected from the pandemic of destruction so that they will never be disturbed by anything harmful around them".

Anatoly Vasiliev

To watch the Keynote Speeche by Anatoli Vasiliev, please click here:

<http://www.iti-congress.org/keynoteVasiliev.html>



Keynote Speech by Karima Mansour

Biography

Karima Mansour graduated with both a Bachelor's and a Master's degree in Contemporary Dance from the London Contemporary Dance School after having completed her Bachelor in Film from the High Institute of Cinema, Academy of Arts in Cairo. She has created over 20 full choreographies. Karima Mansour is the founder of MAAT for Contemporary Art. For MAAT she is developing dance through choreographic work and organizing workshops, including dance film screenings and discussions revolving around the topic of dance. Karima Mansour has been a teacher for the Cairo Opera Dance Theatre Company in 1998, an Assistant Professor at the Ballet Institute, Academy of Arts 1999 to 2000, Adjunct Professor of Dance, as part of the Performance and Visual Arts Department at The American University in Cairo. Mansour is also the founder and artistic director of the Cairo Contemporary Dance Center (CCDC). Mansour continues to work as a free-lance choreographer, performer and teacher nationally and internationally.

Karima Mansour has written the Message for International Dance Day in 2019.

More information about Karima Mansour
<https://www.international-dance-day.org/fr/karimamansour.html>

To watch the Keynote Speech by Karima Mansour, please click here:

<http://www.iti-congress.org/keynotemansour.html>

Keynote Speech

Hello, everybody. It's quite an honour to be here amongst all of you and hello to all those that I know and I don't know. Greetings from Cairo and thank you very much for the invitation. It's really an honour to be here. I have to say, I don't really have a speech prepared, but maybe it is a moment where I can share with everybody some thoughts and ideas that I am sure to have also passed through all of your minds.

I think we are living an incredible moment in time and we are so apart yet so united somehow. And I think this is quite an interesting concept to ponder on. And I think for me, it's sharing ideas and maybe even putting some questions on the table that could be discussed at some point.

Of course, the notion of borders comes to mind. And this is a quite interesting juxtaposition in where we are. We might feel stuck in our environments and countries, but at the same time, the Internet somehow has allowed for some of these borders to fall through and some of these walls to be broken and have pushed us to try and reach out and communicate a little bit more or differently. And this is just the beginning of a thought and an idea. The idea of borders, the closing, but yet the opening of other borders, of course.

And also there is a lot of opposition in my ideas. There are the incredible strength and resilience of art and artists. But at the same time, it is a moment where we have also witnessed the incredible fragility of the artists and art institutions and how can we work on making these art institutions or even artists more sustainable and more resilient than they already are. It has been a time to revisit the priorities and put things in order, revisiting our means of communication.

Also the notion of adding versus replacing, of course, like everywhere now with theatres being closed and a lot of events being cancelled. And this needs to communicate, which is essential for any artist, whatever the medium that is used. It is about reaching out and communicating and the spectator audience and the feedback that one gets. So until this situation changes or improves or goes back to where it was, because I don't think there can be a replacement for theatre, maybe it is also time to rethink what our other means and ways we can reach out and communicate and spread our art and express ourselves.



And I think it's also a very good time to go for introspection, even for the individual artists, each one of us, to really go back to the core and requestion what it is we do and why we do it and to try and reconnect to that fire that burns within that keeps us going because we need it more than ever now. So it's really trying to reconnect to that fire. And to do that, I think silence is very important.

And I think this is also a good opportunity to go back into ourselves and to have a little bit of introspection and to calm down a little bit, also to try and reconnect to one's purpose so that we can regain and recharge.

Also, me coming from the dance world, the effect is quite palpable on the body. And I think it's also an interesting observation to see how this has affected the body and how we can learn from this and how we can put it back into practice, into the body and find different ways of expression. And a lot of events throughout history, not so positive events have actually been the cause of incredible and various dance forms to come out.

I mean, of course, we are not living such a drastic moment, something like the history of the atomic bomb and all of that. It's not such a great thing to remember, but this form has come out from that. So it's also interesting to observe how this is affecting the body and maybe there might be an emergence of a new language, not only through the body but also in our means of communication and how we portray and how we share our work.

To watch the Keynote Speech by Karima Mansour, please click here:

<http://www.iti-congress.org/keynotemansour.html>

So I think at the end of the day, there is no doubt that there is still work to do and there's more work that is being added to the already long list. And I think what is more important at this stage is to keep the dialogue open and to keep the questions on going and to keep reaching out to each other because we need to support each other. And we need to understand that art is a very powerful means of communication and it is a universal language that is quite essential. And we have seen it manifested throughout the past few months how a lot of people have taken on to the Internet to express themselves in different ways, whether it be it through dance or music or film. And it's quite clear that it is an integral and essential part for our sanity. However, it can also be quite fragile and does deserve care and attention and continuous work.

So I think that's it for me for now. Thank you very much for listening and thank you again for having me here. And it is always a pleasure. Thank you.

This script is transcribed from the live speech of Karima Mansour.



Keynote Speech by PU Cunxin

Biography

Pu Cunxin, President of China Theatre Association, the well-known Chinese actors in the field of film, television and drama, former vice-president of Beijing People's Art Theatre (the most prestigious theatre in China). He won the Plum Prize (the highest Chinese theatre award) two times, won a lot of prizes in the Chinese film festivals. In 1999, the film *take a bath*, starred by Pu Cunxin, won the prize of the Toronto International film Festival in Canada.

To watch the Keynote Speech by PU Cunxin, please click here:

<http://www.iti-congress.org/keynotepu.html>

Keynote Speech

Friends from around the world, I hope you are doing well. My name is Pu Cunxin, and I'm a Chinese actor. We are all performing artists here and we all love our job. We love it because the life, thought, behavior and destiny of human beings can be portrayed through acting. We're expressing the real world through stories. Literature is the lifeblood of acting. Our job is to convey the connotation of literature with different stories, and it is a job we like. We stand on the stage, in front of an audience to whom we tell the stories, infecting them with our ideas. We thirst for their attention and applause.

2020 is nearly over. There is much to be regretted; this year we've seen the COVID-19 outbreak spreading worldwide. Now the pandemic is almost under control here in China as we speak. The drama festivals and performances are coming back again, but social distancing is still enforced for 75% of the audience. Despite everything, we started again, and dramas started again. Our hearts are with people and theatregoers from across the world, whose life has not yet returned to normal. We hope that the epidemic will be over soon so that the drama performances will resume. Our good wishes to all. Today, we are delighted to communicate with you via General Assembly Special Edition, an online event of International Theatre Institute (ITI). This is a chance to appreciate and learn from the speeches given by colleagues from various countries. That's just wonderful.

Now, can I draw your attention to Mr. Jiao Juyin, the late director of Beijing People's Art Theatre, where I work? In the 1920s and 1930s, Mr. Jiao went to Europe to study theatre arts. Back home, his research focused on Chinese dramaturgy. He inaugurated the first school of theatrical performances and became the chief director of our theatre. In his later years he began to draw up a director's outline, but it was left unfinished. He raised the question of the nationalization of Chinese drama, with proposals such as creating with the audience, and dynamic and static, real and virtual presentations in stage performance. These are comparative aesthetics of stage technology. In the unfinished outline, the first sentence, creating together with the audience, seems to me particularly important and it had an effect on me to this day. I think it represents the topmost boundary of performance arts. We've been with the audience. In addition to performing on stage, we blend in with them. We get them exploring the story, the depth of the aesthetic ideas, or the whole work. Thus, it is of vital importance to create with the audience.



In stagecraft, language is first and foremost. When a script is set down in black and white, we have to express the beauty of the language. This is the only professional matter I want to share with you today. Dramatic actors and stage actors should not take the lines lightly. With an unprecedented development in today's film and television industry, many performing artists are changing their careers to movie production aspiring for fame and money. In arts education, students are expected to have a good command of the language. However, due to the bewildering number of movie works and rising demand for movie talents, students at art performance schools attach no importance to language and basic skills. Their emphasis is solely on performance.

When performing on stage, we engage our audience by talking about the story with them. Problems arise when the dialogue is not spoken adequately. Many actors have a great temperament and are good looking. Still, if they could articulate properly and express their thoughts through language, they would be more successful.

The Chinese culture, characters and pronunciation are certainly playing their part in distinguishing Chinese actors' lines from lines from actors of other countries. In recent years, I have been teaching the basic skills of actors' lines. I would like to take this opportunity to talk about four aspects, which I think are associated with Chinese actors. Allow me to talk about the issue of learning lines .

First, clear pronunciation and tone. For the former, we should determine the exact location of the phonation part in the mouth. For the latter, we should speak in a loud, ringing voice. The beginning , middle and ending of a character must be properly voiced.

Second, the four tones must be in place. The four tones are the only feature which distinguishes Chinese from other languages. A foreigner may use the same level tone while speaking Chinese, sounding like nī hāo mā. He would give no importance to the four tones, which is an important feature of the Chinese language. The first tone is flat, its image being a horizontally moving object. The second tone is a tick a bit like the logo of Nike. "ní" starting low and going high "nì" is surely the third tone and must be bended, and "nì" starts high and goes low. This is the rhythm of the sound and the concept of four tones.

To watch the Keynote Speech by PU Cunxin, please click here:

<http://www.iti-congress.org/keynotepu.html>

Third, the breath must be even. Breath is actually the only physiological support of language. Breathing has something to do with space. The breathing differs when talking to a few people, a hundred people, or to a thousand people. So breathing is determined by space. Sometime we take a deep breath and sometimes we breathe naturally. The change in mood from tension to calmness may affect our breathing. Different mentalities, too, may affect it. During the performance, breathing determines whether we can use technology to support the expression of language. As Shakespeare wrote in Hamlet, "If words be made of breath, And breath of life, I have no life to breath what thou hast said to me." There is such a line, that is, language comes from the breath, and breath comes from life.

Fourth, the language must convey a message. Written language is punctuated. It is set down in black and white and it is visible to the eyes. Spoken language is meant for an audience. It's supposed to have a blurred punctuation. In speaking, we punctuate at different points to manifest the train of thought. It is impossible to mark the punctuation on the manuscript. But the punctuation varies in auditory language. Therefore, the vagueness of punctuation marks is a very important concept. The meaning you want to convey or the most important words should be punctuated. It's like the point from where we throw things. Expressiveness is often neglected in basic skill training.

Chinese is different from Latin. If you go to other countries, and listen to the natives talking, you'll find something beautiful in their language. Language has literariness and richness in itself. The long-standing tradition is embodied in poetry and literary works, which is where the beauty of language lies. Without understanding it, we can still enjoy its tone. I think the Chinese language has its own beauty. I believe the foreign friends will be able to appreciate the musicality of the language even if they don't understand it.

I once recited Shakespeare's lines in Chinese at the Edinburgh Drama Festival. Now imagine actors from different countries all over the world are reciting the lines, for example, "to be or not to be". We will hear wonderful sounds in different languages. It would be very interesting if we had such a chance in the future.

So much for my keynote. Thank you. I'm looking forward to listening to your keynotes.



Keynote Speech by Lupwishi Mbuyamba

Biography

Educated in philology, arts and humanities, Lupwishi Mbuyamba is currently the Executive Director of the Observatory of Cultural Policies in Africa (OCPA) and President of the African Music Council. He has held a professional leadership role in several public institutions in his country, the Democratic Republic of Congo, in Africa and at the international level. In particular, his successive presidential mandates of the International Music Council, the International Society for Music Education and in the International Federation for Choral Music should be noted. As a Cultural Administrator, he has been the Director of the National Institute of the Arts, Chief of the UNDP/UNESCO Project for the designing and the launching of the International Centre of the Bantu Civilizations in Gabon, before taking the responsibilities at UNESCO as Regional Cultural Adviser for Africa and UNESCO Representative in Southern Africa. He is the author, co-author and editor of several scientific and cultural publications

To watch the Keynote Speech by Lupwishi Mbuyamba, please click here:

<http://www.iti-congress.org/keynotembuyamba.html>

Keynote Speech

L'artiste vivant, au carrefour du dialogue et du partage

Mon histoire avec l'Institut International du Théâtre remonte à l'année 1976. Aux commandes de l'Institut national des arts, école de musique et d'art dramatique, je conduisais la délégation du Zaïre à l'assemblée générale de l'IIT. Le Centre zaïrois de théâtre étant admis comme membre, en cette période d'été qui offrait de ces nuits courtes adorées par les artistes s'invitent ainsi à prolonger les spectacles des salles aux rassemblements de plein air auxquels sont coutumiers les chanteurs et danseurs sous les tropiques, il fallait fêter l'événement.

Les africains présents à la session décidèrent de faire plus en organisant une célébration, un véritable festival de chants et de danses africaines auxquels d'autres délégations se joignirent. Indistinctement. Jusque tard la nuit. Une telle ambiance, on peut la retrouver sous d'autres cieux, avec bien entendu des couleurs différentes, mais ici elle signifiait, certes la joie, mais surtout une invitation à partager la joie, à échanger, à dialoguer.

Dialogue entre des cultures différentes

On ne s'étonnera donc pas que le regretté Henning Mankell, dramaturge et essayiste suédois, partageant sa vie entre le Mozambique et la Suède puisse, pendant de longues années, monter ses pièces au Théâtre Avenida de Maputo avec un succès remarquable parmi ses comédiens mozambicains comme auprès du grand public.

Il est inscrit dans le destin de la rencontre des cultures une potion magique à laquelle le simplement humain, de quelque horizon qu'il vienne, n'échappe point. Ne serait-ce que par curiosité !

1. La rencontre de Maurice Béjart, le créateur des ballets du XX^e siècle de Mudra-Bruxelles et de Germaine Acogny, aujourd'hui Doyenne des chorégraphes africains, avait fait sortir de terre dans les années 1979 Mudra-Afrique, la Grande Ecole de danse contemporaine, où cohabitent les formes asiatiques aux côtés des classiques occidentales et de la gestuelle africaine. Aujourd'hui cette ambition qui a survécu à plus de 40 années d'un travail acharné s'est muée en une Ecole des Sables à Toubab Diallaw toujours sur le principe du dialogue dans l'art, du mariage des formes chorégraphiques avec des créations inspirées du fonds africain et de l'environnement contemporain.

Assurément, la rencontre des cultures est enrichissante. Mais cet enrichissement n'est pas qu'exogène. Il opère en effet tout autant , grâce au théâtre, à l'intérieur d'une même culture. DIALOGUE DANS LA DIVERSITE D'UNE CULTURE COMMUNE Il en est ainsi de la communion entre générations aux valeurs fondamentales de la création et de l'interprétation à l'intérieur d'une même tradition. S'il y a plusieurs traditions culturelles en Afrique, il y a un dénominateur commun africain dans l'art de la scène. C'est en tenant compte de ce dénominateur commun



que fut invitée aux années 1990 une troupe du Burkina Faso, pays francophone, à un festival local à Bulawayo au Zimbabwe et à un atelier de création avec la troupe de Amakhosi Theater, des troupes formées l'une dans la tradition de Shakespeare et l'autre avec la sévère pureté du Palais Royal au cœur de Paris. Et dire qu'ils avaient monté un spectacle ensemble faisant fi aux langues héritées d'ailleurs pour ne se retrouver que dans le génie de l'expression du fonds du simplement africain! Que des larmes au moment de la séparation! L'unité fondamentale de la culture africaine se lit dans les diverses manifestations artistiques sur le continent. Elle se lit comme survivances dans les nombreuses productions et manifestations comme les carnivals d'outremer. Elle se lit chez les déportés d'hier aujourd'hui ancêtres comme chez les migrants d'aujourd'hui, jeunesse montante.

Dialogue entre générations au sein de la même culture

3. Il existe des malentendus chez les analystes et observateurs de l'évolution des esthétiques africaines, notamment à l'intérieur des traditions nationales et même locales. On croit et on répète souvent que les jeunes du XXI^e siècle adorent les clips retraçant les succès des gesticulations de Broadway et des féeries des Cabarets de samedi, et qu'ils demeurent insensibles aux expressions des griots et aux sons des virtuoses de la kora et du likembe. Oui mais pas seulement ! Qui le proclame n'a peut-être pas encore eu l'occasion d'assister aux spectacles du festival de la Fondation sur le fleuve Niger et observé la participation des jeunes de Ségou, ni rendu visite à l'Ecole secondaire des métiers d'art d'Abomey-Calavi au Bénin. La cohabitation des variétés des chants, des musiques et des danses urbaines absorbées par les jeunes dans les quartiers des villes et suivies sur les plateaux de la télévision et les réalités des fêtes et célébrations auxquelles ils participent à l'occasion des mariages et dans les églises et les nombreux lieux de culte sont une réalité. Faut-il pour autant conclure à l'incompatibilité ?

La transmission verticale se trouve-t-elle facilitée et le lien établi entre les générations, ce lien dont le CERDOTOLA en a fait un cheval de bataille.

Dans le combat pour le développement : une mission pérenne

4. Mais en se donnant cette tâche et cette mission, le Centre d'excellence de Yaoundé considère les problèmes de civilisation ou simplement les problèmes de la vie qui affectent l'humanité et en particulier les populations ordinaires comme on dit, gravement éprouvées par la situation vécue actuellement et s'interroge sur les moyens d'y remédier et sur le rôle de chaque catégorie de citoyens ainsi que la nature de l'action à mener pour la sensibilisation des acteurs et des responsables aux différents niveaux de la hiérarchie.

Et c'est précisément là que la mission de l'artiste, en particulier l'artiste de l'art vivant, de l'art de la scène, apparaît au grand jour et qu'il faut l'interpeller sans détour.

Culture de quartier, théâtre pour le développement, Jean-

Pierre Guingane au Burkina Faso et Ambroise Mbia au Cameroun en ont été des initiateurs et des promoteurs de prestige. Mais des artistes et des troupes entières se sont aussi laissé détourner pour des causes partisans, politiques politiciennes ou des séquences de mobilisation d'obédience religieuse inavouée. Hélas !

Fort heureusement, il y a eu et il y a encore dans la brève histoire du théâtre africain des services rendus à de nobles causes pour l'humanité comme ce festival de théâtre, LINKFEST qui, en Afrique australe, a participé à la lutte contre l'apartheid à coup d'éditions au Zimbabwe et en Namibie par exemple, ainsi que d'autres comme les enseignements et productions du dramaturge et metteur en scène du Malawi, Chris Kamlongera et du metteur en scène et réalisateur Augustine Hatar en Tanzanie, consacrées à la lutte et aux campagnes de sensibilisation des populations sur les dégâts du sida et les moyens à adopter pour le combattre. Aujourd'hui, une contribution à des campagnes internationales sur des sujets d'une actualité toute fraîche comme le Dialogue interculturel et interreligieux, la Décennie des Nations-Unies pour la réhabilitation des Afro-Descendants mériteraient d'être envisagée.

La participation à un événement périodique comme le MASA (Marché des arts du spectacle d'Abidjan), peut, par ailleurs, constituer un révélateur à cet égard d'un engagement comme d'une observation des tendances qui peut fournir des éléments d'appréciation de la pertinence d'un projet et de la consistance d'une entreprise.

Avec des responsabilités partagées

5. En cette fin de l'année 2020, annus horribilis, c'est un impératif pour les artistes de théâtre de s'engager dans la lutte contre le Coronavirus-19 en contribuant à la mobilisation des populations pour la vaccination qui s'annonce, à titre d'exemple.

Mais ne faut-il pas que des moyens appropriés soient mobilisés afin de permettre aux artistes-animateurs de jouer efficacement ce rôle de veilleurs ? Du haut de la tribune de l'assemblée générale de l'IIT, ce message est un appel au partage et à la responsabilisation.

En définitive, une politique agressive, des moyens appropriés, une qualité d'artistes et de leurs encadreurs de haut niveau et un programme ambitieux, soutenu par une solidarité internationale active, devraient figurer parmi les priorités à définir.

Je souhaite pleins succès aux travaux de l'assemblée générale de l'Institut International de Théâtre.

To watch the Keynote Speech by Lupwishi Mbuyamba, please click here:

<http://www.iti-congress.org/keynotembuyamba.html>



Keynote Speech by Nikkole Slater

Biography

Nikkole Salter is an award winning actress, playwright, educator and arts advocate. For her work she has received the OBIE, a, Outer Critics Circle Award, a Global Tolerance Award from the Friends of the United Nations a Selfdes-Kanin fellowship from the Theatre Hall of Fame, and most recently a Lily Award for her contributions to the betterment of the theatre field. Her writing has been produced on 3 continents in 5 countries, and been published in 12 international publications and has been featured on the WNET program "Theatre Close-Up." She is a graduate of Howard University and NYU.

www.nikkosalter.com

A long bio you can find here:

www.nikkosalter.com

To watch the Keynote Speech by Nikkole Slater, please click here:

<http://www.iti-congress.org/keynotesalter.html>

Keynote Speech

Greetings.

I'd like to thank ITI for inviting me to attend this monumental convening, and for giving me the opportunity to be in communication with comrades far and wide, at this time of significant change. And I'd like to preemptively thank you for your time - for the currency you actually cannot replace - and for the attention you give to the ideas I present. I am honored by your willingness to do so, and I sincerely hope you find what I say to be worth the cost of admission.

Giving this talk was not a charge I took lightly. It's not often that any one of us gets to expose the ideas turning over in our heads to people outside of our regular spheres of influence. I struggled with this "speech." You all are brilliant. And I wanted to be impressive. I wanted to be galvanizing. I wanted to be beneficial and nourishing. I wanted to be insightful. And, as I allowed those desires to grind my writing into paralysis, I realized I was not using my superpower.

Like you

And the rest of humanity Before rhetoric was codified Before spoken and written language We told stories.

So, instead of a rousing speech... I decided I'd tell you a story. "Where do I start?" I thought.

"Perhaps I'll start at the beginning." I said. "I'll start with the creation of the world The story of the creation of humanity Of family

The story of the creation of community, tribe, society, nationhood

A story that racks focus from the whole to the parts and back to the whole again A story that zooms in and out like a sound wave

Or shoots out and never-ending like a beam of light A story of departure and return

A story of cohabitation and cooperation, even if there is no consensus A story of independence and interdependence

A story of connection and expansion Of balance and harmony A story of maturity and conscious evolution

But what's the conflict? Everybody knows

A story must have conflict

For conflict, in our world, up until this point of human evolution is the preferred catalyst for change

Friction

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Opposition Force
 These things create movement Movement creates change
 And all stories are rituals in that way They are all about
 transformation
 They all chronicle how and why change occurs

But need change be rife with conflict - problems, pressure?
 Need transformation be a thing initiated by separation,
 disharmony, friction and opposition Need our growth and
 development be forced?

Or can our story be about a change that we choose, A change
 that we transition into willingly, peacefully
 Change we participate in? A change that is smooth and
 joyous and, hell, even celebratory!

"Maybe that should be the story I tell," I said. "Humanity's
 growing up story."

But it's hard to tell a story that you're sitting in the middle of
 Can one really have enough perspective to pinpoint its
 beginning? Dare I assert myself as the predictor of the end?
 Dare I decide, before it is over, what all these events will mean?
 Will I have the audacity (or the courage) to take the reins, and
 direct the narrative in process without the benefit of a bird's
 eye view?

That's dangerous. Ultimately
 All across the world That is what is happening this fight over
 the reins
 That is what factions are maiming and killing over
 Yes, there is the bloody fight for resources and control But
 even that bloody fight is germinated by the narrative Therein
 is the root of the conflict

Why are we fighting over stories?
 American culture would certainly have us believe that "they're
 just stories," right?
 Diversion Entertainment Child's play
 Vehicles for the garnering of audience and the selling of
 products But story is no small thing.
 It is the narrative that makes us human not just mammal
 It is the narrative that allows us to influence our own evolution

It is the narrative that gives us our experience of consciousness
 It is the narrative that allows us to give meaning to our
 experiences in life
 No one of us can experience life without a narrative any more
 than we can absorb oxygen without breathing
 Narrative fuels everything we think, and everything we do

The stories we tell ourselves about who we are to ourselves
 About who we are to each other
 What the world is What this life is
 And what our relationship is to both This is the cause of our
 perspectives
 This is the cause of our alignment and misalignment with
 nature This is where all the conflict lies
 Who gets to tell it
 Who gets to make people listen to it Who's included in it
 This is the fight.

That idea was recently reinforced in me by watching a random
 episode from a streamed television show called The Crown
 Some British man being portrayed was tickling others with the
 potential they had to overthrow the the British parliament
 He was presenting research about how other coups had
 happened in the world as the basis of their consideration
 He said, and I paraphrase in the most horrible attempt at a
 British accent "Successful coups require at least one of 4 things
 The support of the majority populous Control of the economy
 Control of the military Or
 Control of the media
 The ladder of which can be used to obtain all the others."

Control of the Media
 The outlets, sure, but really
 Control of the story people accept as real and true That is, the
 story people believe
 And the story that people rely on, and base their decisions on
 That is the story people trust

That is the power of narrative...
 it can reflect what we trust and believe
 But it can also influence what we trust and believe
 And trust and belief - at least for those who are Christian, but
 perhaps universally so are the ingredients needed to manifest
 anything in your imagination

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To watch the Keynote Speech by Nikkole Slater,
 please click here:
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Trust and belief are prerequisites for our capacity to create
 anything So this is a fight over what should be believed and
 trusted
 This is a fight for who gets to manifest what they believe and
 trust And who does not
 This is a fight for who gets to influence what we make and
 how we make it
 This is a fight for our understanding and acceptance of what is
 Real and what is not. This is a fight
 This is a fight

And here we are the STORYTELLERS

 Not merely people who tell stories For all people
 conscious and living
 unless they are in the practice of perpetual presence Are
 telling stories

But we
 whose profession it is
 to craft narrative on behalf of humanity Narrative that reflects
 and influences
 The stories that determine our collective experience of
 ourselves each other
 the world and life itself
 that determine, ultimately what we will do and how we will
 do it
 and how we will allow ourselves to feel about it when it is
 done We
 the stewards of the human technology
 that is the required software for the body's hardware

What is our role
 in this conflict that has been created?
 And what will our role be
 in the creation of what is yet to exist?

This is the moment the precipice
 the potential pivot point
 we always find ourselves at as professional storytellers.

Up until this moment
 we've told stories of victory And survival of the fittest

Of our own righteousness
 And superiority (moral, intellectual, physiological, etc.)
 Stories of our divine lineage, our royal heritage, and our
 entitlement Accounts of our intrepid pioneering spirit
 Of our victimization and overcoming and revolution Stories of
 our benevolent dominion and domination Of good and evil
 Morality tales
 Stories of our saving the world.
 Fish out of water, rags to riches, zero sum, hero's journey
 chronicles That's what we've reflected
 This is what we have influenced the creation of

But are those the stories we wanna keep telling
 Is that how we want to continue to reflect and influence our
 collective experience of life
 Are those stories helping us create the meaning that is
 true - and by true I mean in alignment with our current
 understanding of nature?
 Are those stories helping us create societies, and economies
 and governments and media outlets that are honest?
 Are we telling stories of truth?

Looking at the planet, I see a lot of suffering And suffering is
 not the same as pain
 Pain is a requirement of life
 Pain is a tool that helps to tell you you're out of alignment with
 truth, with Reality
 Pain is a tool that helps you know something is changing, and
 to be careful, for inherent in change is potential for danger
 and destruction
 Pain is temporary But suffering Suffering is not pain
 Suffering is prolonged and unnecessary
 Suffering is remaining out of alignment with what is true,
 despite opportunities to realign Here we are
 Having a global experience of suffering
 And I can't help but thinking that we storytellers are complicit
 For we tell stories that get people to trust and believe in that
 which is not true Stories that are lies.
 And lies always cause suffering.

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These stories are more than, "just stories."
 And we must be more than indiscriminate storytellers We
 must be bringers of truth
 We must do whatever we can to calibrate ourselves with the
 truth of Nature and allow that to be the foundation of our
 work
 we must reflect the truth

we must influence truth-telling
 For if that is not the basis of our work We are mere peddlers of
 suffering

And, in the breakdown of the infrastructure and delivery
 systems we've inherited to render our theatrical services
 We must find new ways to be storytellers of the theatre We
 must find ways to redefine theatre
 For our base service
 The story creation and telling
 are services that are of incredible usefulness to humanity
 They can no longer only be for those who can buy theatre
 tickets Or those who get to the theatre
 Everyone on the planet Has the right
 to be reflected
 Everyone on the planet Has the right
 to influence our collective evolution

Our stories have to go from the "I"
 The singular protagonist to the "we"
 For that is a sign of human maturity, is it not?

How will we include everyone?
 For including everyone is a part of why there are professional
 storytellers at all! Every human being is telling themselves a
 story of which they are the center We provide stories of the
 whole.

So, in the rubble of 2020
 in the portal opening of possibility
 that is the bitter silver lining of the storm clouds 2020 has cast
 over our lives In the conflict of nature imposed upon us by
 COVID - 19
 pushing us to CHANGE

Will we emerge from this moment the same?

We the professional programmers of our collective experience
 We the stewards of the global narrative
 We the storytellers
 We the theatre professionals
 How will we consciously choose to participation in our own
 evolution? That is the dramatic question.

Am I bold enough, audacious enough, courageous enough to
 answer that question?

To take the reins of this story?
 Am I clever enough? Evolved enough? Wise enough? Strong
 enough? Are any of us?
 Are all of us? I don't know.
 So I leave you with a cliffhanger.

I hope I have influenced some of your thoughts about your
 powers and its inextricable responsibilities about the needed
 role you play in our world

And I can't wait to reflect
 What your imaginations conjure for our collective betterment
 For the growth and maturity of the human race.

Thank you.

To watch the Keynote Speech by Nikkole Slater,
 please click here:

<http://www.iti-congress.org/keynotesalter.html>



Keynote Speech by Carlos Celdran

Biography

Carlos Celdran is an award-winning and highly esteemed
 theatre director, playwright, academic and professor, living
 and working in Havana, Cuba and presenting his work all over
 the world. Born in Havana, Carlos Celdran first honed his love
 and expertise of theatre at the Higher Institute of the Arts in
 Havana. After graduating with honours, he immediately went
 to put his learning to professional use in the field, working
 first as resident advisor, and later as resident stage director for
 Teatro Buendia in Havana. When the time was right to create
 his own theatre group, he created the now world-known and
 highly esteemed Argos Teatro in Havana. With this theatre,
 Carlos Celdran has won great fame with its renditions of
 European classics, contemporary Latin American plays, and
 original productions under Carlos Celdran's expert stewardship
 as stage director. During this remarkable career, Carlos Celdran
 has remained dedicated to inspiring and helping others by
 working as a professor at high-level institutions in Cuba, South
 America and Europe.

Carlos Celdran has written the World Theatre Day Message for
 2019.

More information about Carlos Celdran
https://www.world-theatre-day.org/carlos_celdran.html

To watch the Keynote Speech by Carlos Celdran,
 please click here:

<http://www.iti-congress.org/keynoteceldran.html>

Keynote Speech

Hello, greetings from Havana, Cuba.

When Covid arrived in Cuba last March, it took us all by
 surprise in the middle of an intense theatrical season with our
 latest show, our little room here in Havana was full of people,
 the public, friends, young people, and yet we had to close up
 and lock ourselves in our homes.

I remember that I told our theater technicians not to
 disassemble the play, not to disassemble the set or the lights,
 to leave the costumes, props, objects as they were, all ready
 for our return, for that return that I thought would be quick.

It was a response, a spell, a defense against what we suspected
 was coming. I have always been inside a theater for years, the
 place from which I have always been able to calmly observe
 reality. I had never been forced to be out of that space.

And during these months of pandemic, as time passed, a new
 thought settled in my head.

It was very likely that it would take a long time before we
 got back on stage and back to the theater. I then understood
 something very revealing. I understood the fragility of this
 job of ours that strongly rests in the presence of others, the
 audience.

I understood a truth that I have always been clear about, but I
 had never felt so strongly. Theater is the others. Theater is the
 public. Theater is the people. Theater is the community.

They come to see you. They come to look for you. They make
 the act of doing theater a reality.

During these months locked in my house and far from
 creation, I also understood that theater cannot reinvent itself
 in the virtual, that it is incompatible with technologies, that no
 matter how much we want it, it cannot be done in streaming,
 it cannot compete with the internet sites and entertainment
 platforms.

Theater can only be experienced. It is a living act, an ancient
 ritual that must be lived, that must be witnessed. It is a face-
 to-face act.

A truth that I knew, that I have always defended, that I have
 always known; but this time exploded with great force in my
 head. It has been very painful to see that Theater can die, that
 Theater can be a dangerous, contagious place. Therefore, the
 battle to return to reality is vital.



It is the greatest battle that Theater can give at this moment: return to reality, find the way, the particular ways to recreate reality.

It is an unprecedented crisis that Theater has never experienced.

I believe that neither war, nor religious or ideological intolerance, nor the lack of economic support or cultural policies have been deeper than this crisis, which suppresses the principle of reality on which the theatrical act is based in order to value, to emphasize virtual and technological realities, streaming and virtual entertainment.

Therefore, the battle to recover that lost space is essential, it is the great battle of this moment, of these times for Theater.

Once Covid is overcome, I imagine that powers will invest in these virtual strategies, since they have proven effectiveness for the survival of the species, leaving Theater much more orphaned, much more unprotected, much less legitimized against all these new realities.

Therefore, the ultimate battle is to create reality, to bring reality back to people.

The great idea, the great metaphor is Dionysius, the Dionysius of the Bacchae, returning to the city of Pentheus, seducing that power that Pentheus represents, dragging the entire population with him to the forest, to dance in the forest together to reevaluate, restart the pact with life, which was the origin of Theater.

I believe that the great strategy is to return to Dionysius, to retake the city, to seduce the people and force them to return to the forest to dance, to renew the pacts.

Well, big greetings from Havana, from Cuba and long live Theater.

To watch the Keynote Speech by Carlos Celdran, please click here:

<http://www.iti-congress.org/keynoteceldran.html>



Keynote Speech by Werewere-Liking Gnepo

Biography

Werewere-Liking GNEPO was born in Bonde, Cameroon. She lives in the Ivory Coast since 1978. She is a multidisciplinary and award-winning artist. As a writer she has published more than 30 books, including novels, plays, stories, essays, art books and poetry. As a painter, she has presented her work all around the world. In the field of theatre, besides being a heralded playwright, she is an innovative puppeteer and has been the director of large theatre frescoes, described as African operas. She has acted for both stage and screen and is also a rap artist. As a researcher in traditional pedagogical techniques at the University of Abidjan she participated in the evolution of ritual theatre, and initiated the artistic group Ki-Yi Mbock off the back of her experiences in this field. She has developed a special training system inspired by African initiations which allows her to reach out to hundreds of young people in difficult circumstances. She is the founder of the Pan-African Ki-Yi Foundation, which seeks to galvanise the youth by encouraging creativity

Werewere-Liking Gnepo has written the World Theatre Day Message for 2018.

More information about Werewere-Liking Gnepo:
<https://world-theatre-day.org/pdfs/WereWereLikingBIO.pdf>

To watch the Keynote Speech by Werewere-Liking Gnepo, please click here:

<http://www.iti-congress.org/keynotegnepo.html>

Keynote Speech

Dear Tobias Biancone, Director General of ITI,

Dear ITI Committees, Networks, Forums and Partner Organizations,

Dear Creators, Promoters, and Lovers of the Performing Arts, Members and non-Members of ITI,

In this particularly difficult period for all humanity, and for the world of culture in particular, from my lair in Ki-Yi Village, Douta Seck stage, where I welcome you, I send you my warmest greetings but also my warmest congratulations, for having and continued to stand up to all the obstacles which seem to be constantly multiplying, without end, on our respective roads, as if it was to "punish" us for some "atavistic sin"!

Indeed, as if the dark cuts in all cultural budgets for decades were not enough to hamper almost all of our activities, the first to be penalized by the Covid-19 pandemic were the spaces for the presentation and promotion of our creations, and they will be the last to be able to cope, that's clear. But I am telling you just as clearly: we must hold on, we must insist, persist, with tenacity, but above all, in solidarity. It is through this solidarity that, holding each other's hands, we will create this solid chain that will continue to produce the wonders of human genius that promotes humanism to the rank of the divine ...

When I received the invitation from Tobias Biancone to write an opening speech and I read the motivation for this "event" of the performing arts, so particular, because virtual, which calls for solidarity, I couldn't resist the urge to participate and to contribute. Because it appeared to me as what we call at the Ki-Yi "the Tontine of Love", to which you should never stop contributing, since sooner or later it is everyone's turn to collect the pot ...

The performing arts are very fragile by its ephemeral nature, because they are never entirely completed. Also, they more dangerously promote the precariousness of their creators from the slightest socioeconomic instability. Indeed, the "product" having to recreate itself from day to day is always the first threatened by pure and simple disappearance; the performing arts are the place where solidarity is more than vital for the entire chain: from creators to audiences, including promoters, presenters, etc. It is to support this need for solidarity that I am just going to tell you an anecdote which I hope will make you dream and will give you the strength to get off to a good start and relaunch yourself in creation, with this sacred enthusiasm without which no living work of art could see the light of day. I would also like to contribute to the "tontine of life and survival", by and through the performing arts ...



Since 2017, my team and I have ended up with three creations in three years that could not be shown to be judged !!! Between untimely refusals of visas which made us miss festivals and dozens of contracts, and lockdowns which added to the closures of borders, distances ranging from physical to social, and political instabilities of an exasperating cruelty, cleverly created and supported by macroeconomic powers on the backs of the world's most impoverished populations, how to get up alone and just continue to dream and still undertake to create?

So we said to ourselves: no more performing art creations! And everyone put themselves to quarantine at their own homes, as best as they could! Personally, I threw myself headlong into writing and, throughout the lockdown, I completed a novel called "Mima's Testament." I have also collected enough poems for two collections, one of which is entitled: "Migration of speech", and the other: "poetics of the Arts, fusion of times" ... I sent these texts to some friends for opinion, and I've been really surprised to receive from one of them, the proposal to create a puppet show, from some of these poems: "Timbuktu why?"; "Timbuktu because"; "Kayes, a thirst for 23 years" ... and "Lampedusa" ... This friend was none other than the great specialist in string puppets, Mrs. Mary Sharp! These poems, which she said, touched her a lot, brought out some female characters:

a) First, Bouctou, this very beautiful young woman, a goddess, who sacrificed her beauty and became a hunchbacked slave by creating an incredible water well in the middle of the desert, to attract a whole civilization from which was born the famous Timbuktu, city lights in their time, today in the midst of silting up and dying under jihadist assaults! So that the tour guide feels obliged to warn visitors that "the one who says he was in Timbuktu and did not come back disappointed, was not there!" "

b) Then, in Kayes, Ami Diarra, a singer in a wheelchair but as majestic as a queen on her throne and who, in addition to her magical voice, offers milk and kolas, for the disappointed travelers of Kayes, where it was said that there was nothing more to see ...

c) Lampedusa where the dreams of thousands of young people are engulfed, in search of a new civilizational and where, even in the midst of drowning, men still find the opportunity to rape women !!!

Civilizations in decline, the voice of women, milk and kolas, hope for rebirth! And by talking to me about these figures that emerged from my poems and that spawned new heroines in her own vision, Mary Sharp sparked new hopes, new impulses... Yes, asking for my "word", where I had decided to only oppose my silence, arrives like a breath of fresh air to get me out of the torpor in which too many "failures" to overcome vicious obstacles had weighed us down for three years, leading us to the edge of renunciation!

To each of you, individually or collectively, I wish such a listening ear that listens, a warm outstretched hand, a word of appeal, so that together we can start again a new dream, another project. Will we finally find partners, promoters and distributors for the survival of our works? We do not know, although we do not doubt it. But the most important for the moment is this new beginning which will be born from this solidarity advocated by the ITI and which will add days to days of life, hours to working hours or even minutes of hope to many others, additional moments of life that we will have gained there.

Our hands are extended in any case, to contribute to this ITI's "tontine of love" at the end of a calamitous twin year that 2020 has been.

The inspiration is there and we will survive and return to productive life through the overwhelming desire for a true practice of the performing arts, one that is constantly renewed

To watch the Keynote Speech by Werewere-Liking Gnepo, please click here:

<http://www.iti-congress.org/keynotegnepo.html>



Message by Kim Jeong-ok Honorary President ITI worldwide

Hello mes amis!

Although we are not able to meet in person, I'm so glad to see you through this video.

It's been a year already, since uninvited guest, COVID-19, has visited us. And I still assume that there is much long way to go. I think the spread of COVID-19 is a warning towards humans who always disunite and have conflicts. But the extremists and the dogmatists are rather worsening the situation, by destroying the environment, breaking peace and pushing the world to dispute. In these times, the most important thing for theatre people is endurance.

So, let's endure for a little longer. When the extremists and the dogmatists destroy themselves and vanish, COVID-19 would also disappear. Right at that moment, the power of theatre art will help humankind be more tolerant. In 2020 the year of endurance, COVID-19 has brought me some break to write two books.

One of them is *The Confession of Survivor* and it is about my vivid experiences of the Korean War in my youth. To me, the Korean War is not over and still in ceasefire of "Third World War".

The other one is *My Theatre Works* as Drama Director and it is about the entire theatre works of mine. It describes my activities of the ITI Worldwide performances and workshops of my theatre group and my appeal of "The Third Theatre".

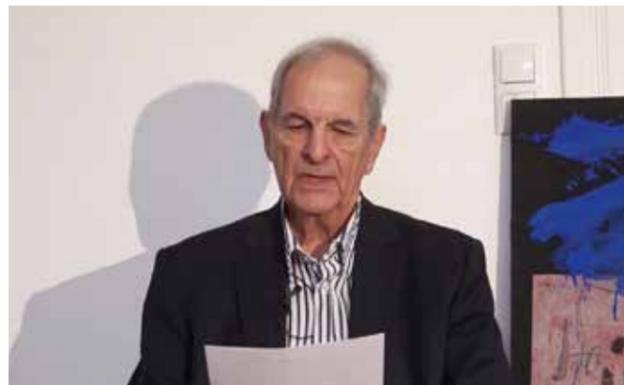
If there were no language barriers, I would like to present you all. Just like my appeal of "The Third Theatre", I have also been walking "The Third Way" in my life. "The Third Way" is not that has split into black and white, but that has mixed up to grey- this is the way of peace. So let's move forward to the way of peace together.

Honorary President of the International Theatre Institute Worldwide, the member of National Academy of Arts of the Republic of Korea

Kim Jeong-ok

To watch the video message by the Honorary Presidents of ITI, please click here:

<http://iti-congress.org/honorarypresident.html>



Message by Manfred Beilharz Honorary President ITI worldwide

The Chained Giant

What a wonderful idea: this General Assembly - Special Edition!

As we cannot meet personally, ITI will exchange opinions, statements, ideas and show the work of the national centres digitally. The theatre will raise its voice around the world. This voice will be heard.

I thank everybody, who prepared and made this huge 6-day-event possible.

You, the theatre-artists, will feel that you are not alone. The giant "Performing Art" is not sleeping, but chained by this particular period of the pandemic. We realize that the limbs of the giant are nowadays in danger of being damaged or even becoming numb. We, the theatre community, need solidarity. Even if you think that there is no fast solution, don't give up – the future world needs your activities.

This special edition is a powerful cultural statement. Present the results of this extraordinary event to your government and authorities. They should appreciate that your theatre work is significant for the human society.

Let us hope, that soon the giant will be un-chained and will gain its dynamic power back. Let us act together!

Dear friends and members of ITI: I send you my love!

Dr. Manfred Beilharz (Germany)
ITI Honorary President
Artistic Director of Theatre, Opera and Festivals



Messages by Ramendu Majumdar Honorary President ITI worldwide

The present pandemic taught us to be more humane, to take proper care of our mother earth and to think how we can work together for a better tomorrow.

The role of performing arts is not just to entertain or to be entertained, our main focus is the welfare of mankind. Theatre has a unique power to overcome any odd situation and find a way out. This special edition of the general assembly of ITI is an example that while we are socially distanced, we are closer in our thoughts to demonstrate that we act together for empowering arts and artists.

No virus can ever win over the collective advancements in science and civilization. Let us all prepare for the new world with new innovations and new creativity. My best wishes for you all.

To watch the video message by the Honorary Presidents of ITI, please click here:

<http://iti-congress.org/honorarypresident.html>



Messages by Outstanding ITI Personalities

Marianela BOAN, Cuba
International Dance Day Message Author 2018

Henrik NEUBAUER, Slovenia
ITI Honorary Member

Georgette GEBARA, Lebanon
ITI Honorary Member

Ann Mari ENGEL, Sweden
ITI Honorary Member

Philip ARNOULT, U.S.A.
World Theatre Ambassador

Maya ZBIB, Lebanon
World Theatre Day Message Author 2018

Emilya CACHAPERO, U.S.A.
ITI Honorary Member

Gregory Vuyani MAQOMA, South Africa
International Dance Day Message Author 2020

Cristina HOYOS, Spain
World Dance Ambassador

To watch the video messages by the Outstanding ITI Personalities, please click here:

<http://iti-congress.org/outstandingpersonalities.html>



Marianela BOAN, Cuba



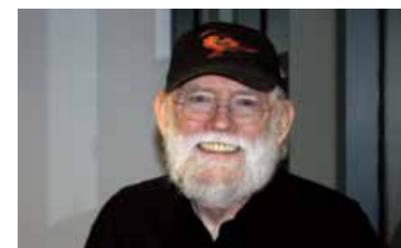
Henrik NEUBAUER, Slovenia



Georgette GEBARA, Lebanon



Ann Mari ENGEL, Sweden



Philip ARNOULT, U.S.A.



Maya ZBIB, Lebanon



Emilya CACHAPERO, U.S.A.



Gregory Vuyani MAQOMA, South Africa



Cristina HOYOS, Spain



**Day 2
Presentation
Centres**

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.

Presentations and Interactions

Friday, 11 December

13h00 - 16h00 Ouagadougou, Burkina Faso (GMT +0)
Moderated by Hamadou MANDÉ, Vice-President of ITI

Programme

Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)

Centres

- Algeria (Arab Countries / Africa)
- Armenia (Europe)
- Austria (Europe)
- Bangladesh (Asia Pacific)
- China (Asia Pacific)
- Croatia (Europe)
- Cuba (The Americas)
- Cyprus (Europe)
- Czech Republic (Europe)
- Egypt (Arab Countries / Africa)
- Estonia (Europe)
- Guinea (Africa)
- United Arab Emirates (Arab Countries)
- USA (The Americas)

Committees, Forums, Networks

International Monodrama Forum IMF
ITI Publications Committee IPC
Music Theatre NOW Network MTNN

Partner Organizations

- AICT-IATC - International Association of Theatre Critics
- AITA-IATA - International Amateur Theatre Association
- ATI - Arab Theatre Institute
- ETC - European Theatre Convention
- OISTAT - International Organization of Scenographers, Theatre Architects and Technicians
- FEDEC - European Federation of Professional Circus Schools

Special Project

ITI/UNESCO Network for Higher Education in the Performing Arts

Interaction

(Discussions, Questions & Answers)

Closing Statement

Announcement of the programme of Day 3

To watch the Day 2 event video, please click here:

<http://www.iti-congress.org/events.html>



Algeria (Arab Countries / Africa)



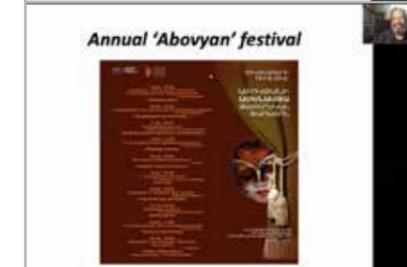
Armenia (Europe)



Austria (Europe)



Algeria (Arab Countries / Africa)



Armenia (Europe)



Austria (Europe)



Bangladesh (Asia Pacific)



China (Asia Pacific)



Croatia (Europe)



Bangladesh (Asia Pacific)



China (Asia Pacific)



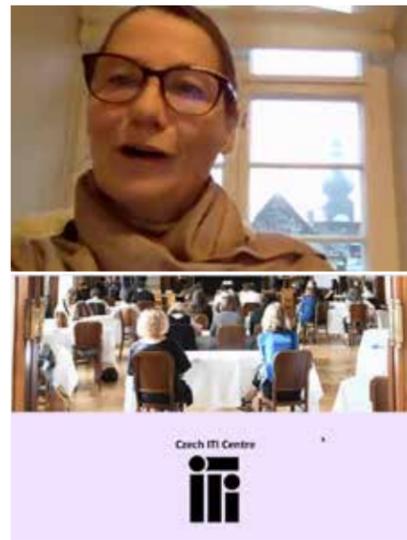
Croatia (Europe)



Cuba (The Americas)



Cyprus (Europe)



Czech Republic (Europe)



Egypt (Arab Countries / Africa)



Estonia (Europe)



Guinea (Africa)



United Arab Emirates (Arab Countries)



USA (The Americas)



Day 2 Presentation

Committees, Forums, Networks

To watch just the presentation of a **Committee, Forum or Network**, please click on one of the pictures of the Committee, Forum or Network.



International Monodrama Forum IMF

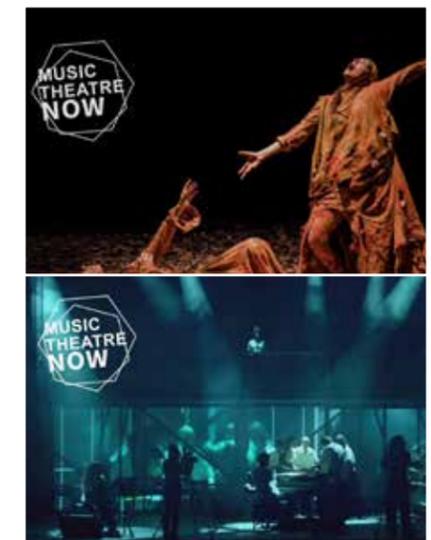
**Allra Arlanova, ITI-Russia,
President of the IPC**

Dear friends! I am honored to represent our the ITI Publications Committee here. IPC is a group of people who are not indifferent and attentive to art and society, with high empathy, curious, interesting, seeking and even finding their way to change the world for the better. In their professional lives, they help society understand theatre and theatre understand society. And this role is not the easiest one, neither good makeup nor well-learned texts of other authors will save it. Here, only personal responsibility, personal view of things, personal position are important.

Publications Committee

of The World of Theatre are the result of his dedication to the pro in the need for this book for the whole world. Ramendu Majumdar n the Bangladesh Centre brought fresh long-expected volumes of atre at each congress of ITI. Each national ITI centre has on its s

ITI Publications Committee IPC



Music Theatre NOW Network MTNN



Day 2 Presentation

Partner Organizations

To watch **just the presentation of a Partner Organization**, please click on one of the Partner Organization's pictures.



AICT-IATC - International Association of Theatre Critics



AITA-IATA - International Amateur Theatre Association



ATI - Arab Theatre Institute



ETC - European Theatre Convention



OISTAT - International Organization of Scenographers, Theatre Architects and Technicians



FEDEC - European Federation of Professional Circus Schools



Day 2 Presentation

Special Project

To watch **just watch the presentation about the ITI/UNESCO Network for Higher Education in the Performing Arts**, please click on one of the pictures of the ITI/UNESCO Network.



ITI/UNESCO Network for Higher Education in the Performing Arts



**Day 3
Presentation
Centres**

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.

Day 3 – Presentations and Interactions

Saturday, 12 December

17h00 - 20h00 Dubai, UAE (GMT +4)

Moderated by Fabio TOLLEDI, Vice-President of ITI

Programme

Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)

Centres

- Belgium Wallonia (Europe)
- Congo Democratic Republic (Africa)
- Finland (Europe)
- France (Europe)
- Ghana (Africa)
- Georgia (Europe)
- Hungary (Europe)
- India (Asia Pacific)
- Iran (Asia Pacific)
- Ivory Coast (Africa)
- Jordan (Arab Countries)
- Kuwait (Arab Countries)
- Madagascar (Africa)
- Mongolia (Asia Pacific)
- Montenegro (Europe)

Committees, Forums, Networks

- Traditional Performing Arts Forum TPAF
- International Playwrights' Forum IPF
- Forum for Theatre Training & Education FTTE

Partner Organizations

- ASSITEJ - International Association of Theatre for Children and Young People
- FIRT-IFTR - International Federation for Theatre Research
- IDEA - International Drama/Theatre & Education Association
- IMC - International Music Council
- WPI - Women Playwrights International

Special Project

ITI/UNESCO World Performing Arts Capital

Interaction

(Discussions, Questions & Answers)

Closing Statement

Announcement of the programme of Day 4

To watch the Day 3 event video, please click here:

<http://www.iti-congress.org/events.html>



Belgium Wallonia (Europe)



France (Europe)



Congo Republic (Africa)



Ghana (Africa)



Finland (Europe)



Georgia (Europe)



Hungary (Europe)



India (Asia Pacific)



Iran (Asia Pacific)



Day 3 Presentation

Committees, Forums, Networks

To watch **just the presentation of a Committee, Forum or Network**, please click on one of the pictures of the Committee, Forum or Network.



Ivory Coast (Africa)



Jordan (Arab Countries)



Kuwait (Arab Countries)



Traditional Performing Arts Forum TPAF



International Playwrights' Forum IPF



Forum for Theatre Training & Education FTTE



Madagascar (Africa)



Mongolia (Asia Pacific)



Montenegro (Europe)



Day 3 Presentation

Partner Organizations

To watch **just the presentation of a Partner Organization**, please click on one of the Partner Organization's pictures.



ASSITEJ - International Association of Theatre for Children and Young People



FIRT-IFTR - International Federation for Theatre Research



IDEA - International Drama/Theatre & Education Association



IMC - International Music Council



WPI - Women Playwrights International



Day 3 Presentation

Special Project

To watch **just watch the presentation about the ITI/UNESCO World Performing Arts Capital**, please click on one of the pictures of the ITI/UNESCO World Performing Arts Capital.

ITI/UNESCO World Performing Arts Capital
A joint venture of ITI and UNESCO

Advisory Council Meeting

During the Advisory Council Meeting on 28 and 29 October 2019, the Council listened the presentations from two cities.

The presentations have offered a clear idea as to what the city may offer and what the plans of the city are to meet the prerequisites of the first edition of the World Performing Arts Capital.

The Advisory Council made its decision.

ITI/UNESCO World Performing Arts Capital



Presentations and Interactions

Sunday, 13 December

21h00 - 00h00 Shanghai, China (GMT+8)

Moderated by Ali MAHDI NOURI, Secretary of ITI

Programme

Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)

Centres

- Bahrain (Arab Countries)
- Germany (Europe)
- Israel (Asia Pacific / Europe)
- Italy (Europe)
- Japan (Asia Pacific)
- Korea Republic (Asia Pacific)
- Kosovo (Europe)
- Latvia (Europe)
- Mali (Africa)
- Morocco (Arab Countries / Africa)
- Netherlands (Europe)
- Nigeria (Africa)
- Palestine (Arab Countries)
- Philippines (Asia Pacific)
- Uganda (Africa)
- Zimbabwe (Africa)

Committees, Forums, Networks

- Action Committee for Artist Rights ACAR
- Social Change Network SCN
- Network for Heritage, Indigenous Cultures & Migration N-HIM
- Theatre in Conflict Zones Network TCZN

Partner Organizations

- AITU-IUTA - International University Theatre Association
- APB - Asia-Pacific Bond of Theatre Schools
- OPERA EUROPA
- SIBMAS - International Society of Libraries and Museums for the Performing Arts
- TWB - Theatre Without Borders

Special Project

World Theatre Training Institute AKT-ZENT/ITI

Interaction

(Discussions, Questions & Answers)

Closing Statement

Announcement of the programme of Day 4

To watch the Day 4 event video, please click here:

<http://www.iti-congress.org/events.html>



Day 4 Presentation Centres

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.



Germany (Europe)



Japan (Asia Pacific)



Israel (Asia Pacific / Europe)



Korea Republic (Asia Pacific)



Bahrain (Arab Countries)



Italy (Europe)



Kosovo (Europe)



Latvia (Europe)



Mali (Africa)



Morocco (Arab Countries /Africa)



Netherlands (Europe)



Nigeria (Africa)



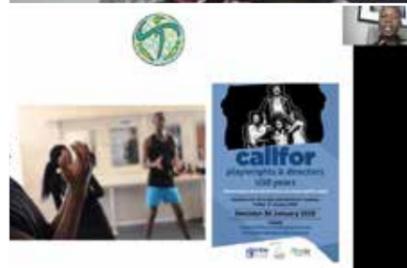
Palestine (Arab Countries)



Philippines (Asia Pacific)



Uganda (Africa)



Zimbabwe (Africa)



Day 4 Presentation

Committees, Forums, Networks

To watch just the presentation of a **Committee, Forum or Network**, please click on one of the pictures of the Committee, Forum or Network.



Action Committee for Artist Rights ACAR



Social Change Network SCN



Network for Heritage, Indigenous Cultures & Migration N-HIM



Theatre in Conflict Zones Network TCZN



Day 4 Presentation

Partner Organizations

To watch **just the presentation of a Partner Organization**, please click on one of the Partner Organization's pictures.



AITU-IUTA - International University Theatre Association



APB - Asia-Pacific Bond of Theatre Schools



OPERA EUROPA



SIBMAS - International Society of Libraries and Museums for the Performing Arts



TWB - Theatre Without Borders



Day 4 Presentation

Special Project

To watch **just watch the presentation about the World Theatre Training Institute AKT-ZENT/ITI**, please click on one of the pictures of the World Theatre Training Institute.



World Theatre Training Institute AKT-ZENT/ITI





Presentations and Interactions

Monday, 14 December

14h00 - 17h00 Paris, France (GMT+1)

Moderated by Teresa EYRING, Vice-President ITI

Programme

Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)

Centres

- Brazil (The Americas)
- Burkina Faso (Africa)
- Mexico (The Americas)
- North Macedonia (Europe)
- Russia (Europe / Asia Pacific)
- Saudi Arabia (Arab Countries)
- Slovakia (Europe)
- Slovenia (Europe)
- Spain (Europe)
- Sri Lanka (Asia Pacific)
- Sudan (Arab Countries / Africa)
- Sweden (Europe)
- Switzerland (Europe)
- Syria (Arab Countries)
- Togo (Africa)
- United Kingdom (Europe)
- Venezuela (The Americas)
- Vietnam (Asia Pacific)
- Yemen (Arab Countries)
- Colombia (The Americas)

Committees, Forums, Networks

- International Dance Committee IDC
- iSTAN International Stage Art Network
- Network of Emerging Arts Professionals NEAP

Partner Organizations

- INTiP - International Network of Theatre in Prison
- UNIMA - International Puppeteers Union
- WDA - World Dance Alliance
- WMO - World Mime Organization

Working Groups

- Proud Performing Arts LGBTQ+ Working Group
- Physical Theatre Working Group

Interaction

(Discussions, Questions & Answers)

Closing Statement

Announcement of the programme of Day 4

To watch the Day 5 event video, please click here:

<http://www.iti-congress.org/events.html>



Day 5 Presentation Centres

To watch just the presentation of a Centre, please click on one of the Centre's pictures.



Brazil (The Americas)



Burkina Faso (Africa)



Mexico (The Americas)



North Macedonia (Europe)



Russia (Europe / Asia Pacific)



Saudi Arabia (Arab Countries)



Slovakia (Europe)



Slovenia (Europe)



Spain (Europe)



Sri Lanka (Asia Pacific)



Sudan (Arab Countries / Africa)



Vietnam (Asia Pacific)



Yemen (Arab Countries)



Colombia (The Americas)



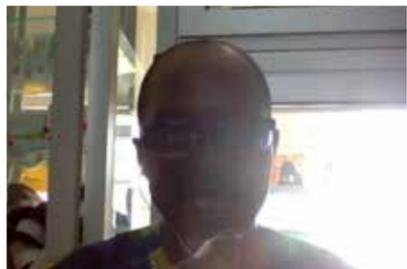
Sweden (Europe)



Switzerland (Europe)



Syria (Arab Countries)



Togo (Africa)



United Kingdom (Europe)



Venezuela (The Americas)



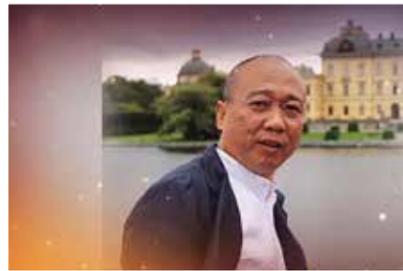
Day 5 Presentation

Committees, Forums, Networks

To watch **just the presentation of a Committee, Forum or Network**, please click on one of the pictures of the Committee, Forum or Network.



International Dance Committee IDC



iSTAN International Stage Art Network



Network of Emerging Arts Professionals
NEAP



Day 5 Presentation

Partner Organizations

To watch **just the presentation of a Partner Organization**, please click on one of the Partner Organization's pictures.



INTiP - International Network of Theatre
in Prison



UNIMA - International Puppeteers Union



WDA - World Dance Alliance



WMO - World Mime Organization



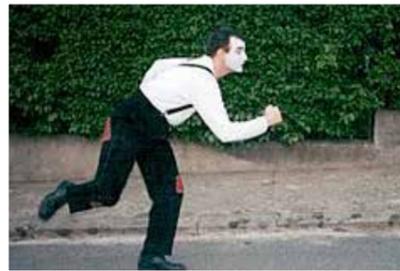
Day 5 Presentation

Working Groups

To watch **just watch the presentation of a Working Group**, please click on one of the pictures of the Working Group.



Proud Performing Arts LGBTQ+ Working Group



Physical Theatre Working Group



Day 6 – ITI Internal Meeting *(for ITI Members only)*

Tuesday, 15 December

14h00 - 17h00 Paris, France (GMT+1)

Presided by Tobias BIANCONE, DG of ITI

Programme

Opening by CHEN Zhongwen, Deputy DG of ITI

A) Welcome to the Internal Meeting

B) General Secretariat Work Report 2017-2020

C) International Projects

D) 36th ITI World Congress in 2022

Closing Statement

Tobias BIANCONE, DG of ITI

Mohammed Saif AL-AFKHAM, President of ITI

The last day of the event consisted of an Internal Meeting for ITI Members only. A video of the General Secretariat's work 2017-2020 was presented. As part of the preparation of this Internal Meeting the General Secretariat sent out a call to all the Centres and Committees of ITI to submit international projects. 15 different International Projects were presented and discussed during this session. The President of ITI briefed the members about the next ITI World Congress which is planned to happen at the beginning of 2022 in Fujairah, during the DUBAI EXPO 2020.

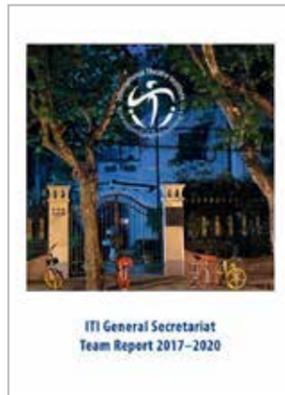
To watch General Secretariat Work Presentation video, please click here:

<http://iti-congress.org/generalsecretariat.html>

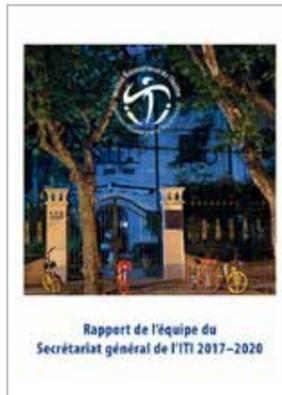


General Secretariat Work Report 2017-2020

The General Secretariat of ITI created the ITI General Secretariat Team Report 2017-2020. It is available in English and French. The headquarters of ITI cordially invite you to download the brochure and take a look at it.
www.iti-worldwide.org



Click here to download the English version.



Click here to download the French version.

International Projects

During the Internal Meeting ITI Centres have presented 15 different international projects. If you are interested in the project descriptions, please send an email to info@iti-worldwide.org, and the General Secretariat will send you the document.

Here is the overview of the the International Projects with contact email.

Balkan Centres: (Collaboration between Slovenian, Croatian, Macedonian & Montenegro Centres of ITI and World Mime Organization)

International Project 1
Ground Zero

Contact: Tatjana Azman
tatjana.azman@opera.si

Georgian Centre of ITI

International Project 2A
Movement and Physical International Theatre Festival
International Project 2B
Performing Arts Non-Traditional Practices – Practice and Education
International Project 2C
Festival for Emerging Theatre Directors

Contact: Levan Khetaguri
lkhetaguri@hotmail.com

Italian Centre of ITI

International Project 3A
Chi è di scena? ITI meets the World
International Project 3B
Theatre in Conflict Zones
International Project 3C
Publication of World Theatre Day Messages
International Project 3D
Genius Loci International Conference

Contact: teatro@astragali.org



Chinese Centre of ITI & plus other Centres

International Project 4
Global Online Interactive Celebration of World Theatre Day 2021

Contact: TANG Lingyi, General Secretary
helen914@163.com

Slovak Centre of ITI & other ITI Centres

International Project 5
Theater on Air

Contact: Diana Selecká, Slovak Centre of ITI
diana.selecka@theatre.sk

Collaborative project between 7 African ITI Centres: Benin, Burkina Faso, Ivory Coast, Ghana, Mali, Niger and Togo

International Project 6
The Arts Route for African Integration

Contact: Hamadou MANDE,
President of the Burkina Faso Centre of ITI
mandehama@gmail.com

Chadian Center (in partnership with the Ivory Coast Centre)

International Project 7
Projet de création théâtrale de sensibilisation sur le covid-19 : « Sevrage Universel » !

Contact: themacult@yahoo.fr; vangdar@yahoo.fr

Macedonian Centre of ITI

International Project 8
Theatre Poetry

Contact: macedoniancenterofiti@gmail.com

Ivory Coast Centre – joint project with the African Centres

International Project 9
Emerging Scenes in Africa

Contact: Oédraogo ABLAS
oablas@yahoo.fr

Philippine Centre of ITI, in collaboration with Colombian Centre of ITI

International Project 10
Global Playwriting Competition on SDGs as Womb of Actualizing Health, Peace & Emergency Climate Action

Contact: Cecile Guidote-Alvarez
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Making of the General Assembly Special Edition 2020



Background and Purpose

Presenting the Work of ITI Members and Friends to the Performing Arts Communities of the World

Due to the global pandemic, the gap between 35th and 36th ITI World Congress has grown to 5 years. This gap affects the sense of unity between the members of ITI. It is therefore of paramount importance for the ITI to create more opportunities for communication during among the ITI Centres, the ITI Committee, Networks and Forums as well as the Partner Organizations of ITI.

For this reason, the Executive Council of ITI decided to organize a Special Edition of the ITI General Assembly online, from 10-15 December 2020. At this online meeting, members of ITI can exchange information and thoughts with each other as well as sharing their experience with the worldwide performing arts community.

Meeting on ZOOM, LIVE on Facebook



Goals and Theme

The Goals of the ITI General Assembly Special Edition 2020 are:

- To strengthen the communication & exchange of ideas among ITI members
- To build up solidarity & and encourage each other
- To unite ITI members & performing arts communities locally and globally
- To demonstrate the power of the Performing Arts for society
- To present the work of ITI Centres, Committees, Networks and Forums
- To present the Partner Organizations of ITI
- To present the work of ITI worldwide and its future plans

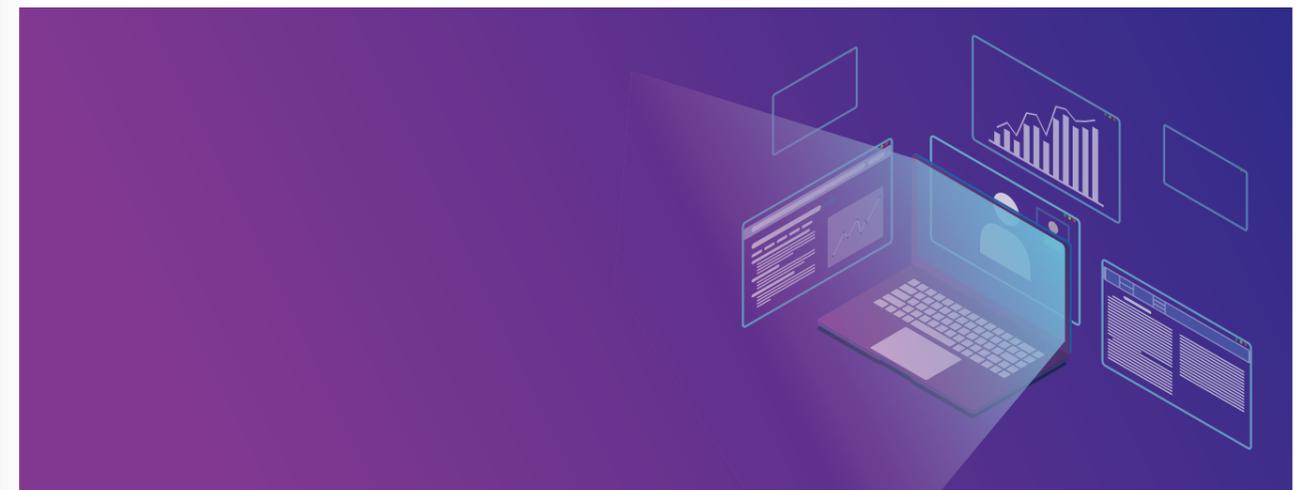
The Theme of the ITI General Assembly Special Edition 2020 :

We, act together!
For empowering performing arts and artists!



Characteristics of the ITI General Assembly Special Edition 2020

- The Special Edition of the ITI General Assembly is NOT an administrative gathering. **It is mainly an informative, artistic Assembly with presentations – presenting achievements of ITI, ITI Centres and ITI Committees, Networks and Forums & ITI Partner Organizations.**
- During the Special Edition there are **NO Executive Council elections, approval of reports, accounts and motions** as these need the actual presence of candidates, head of delegations and members, according to statutory demands of ITI.
- **Visual Presentations of ITI Centres: Each Centre** has 5 minutes for introducing the Centre (2min) and visually display the activities (3 min). The Centre can demonstrate its past, current and future events, and how they fight against the pandemic and help the community.
- **Visual Presentations of ITI Committees: Each Committee, Forum or Network of ITI** has 5 minutes for introducing the Committee (2 min) and visually display the activities (3 min). The Committee can demonstrate its past, current and future events, and how they fight against the pandemic and help the community.
- **Visual Presentations of ITI Partner Organizations:** ITI is in close partnership with organizations that follow similar goals in the area of theatre, dance, playwriting, music, circus, etc. ITI is inviting all Partner Organizations to introduce the Organization in 5 minutes with an introduction (2 min) and visually display the activities (3 min).
- **Keynote Speakers:** Calling for some world-renowned figures of the performing arts, ITI invites keynote speakers that can encourage and inspire the performing arts community on a global scale.
- **The Opening Ceremony, the Visual Presentations of ITI Centres & ITI Committees, ITI Partner Organization and the Keynote Speakers** are open to everybody who wants to watch it – friends and members of ITI, any member of the global performing arts community, etc.
- **Internal Meeting:** During the last Day of the ITI General Assembly Special Edition, only Members of ITI can attend. The topics are strategic plans, future projects, the 36th ITI World Congress and a Q & A period.
- **Rising Visibility:** ITI members and members of the global performing arts community can follow the event which helps to rise the visibility of ITI Centres, ITI Committees, Forums and Networks and the Partners Organizations of ITI - locally and globally.

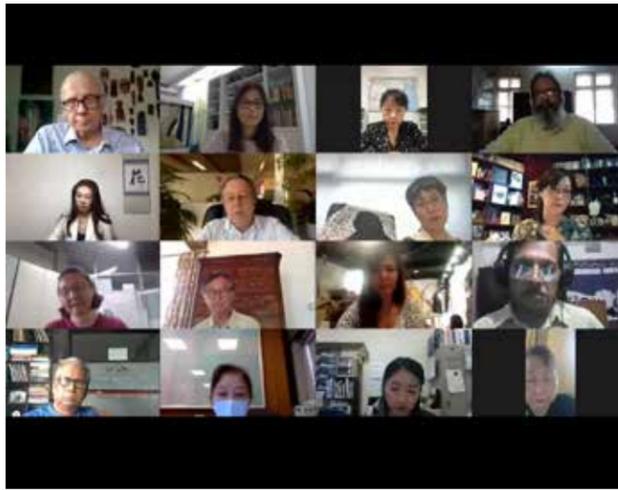


Calling for the Participation of Members, Friends and Partners of ITI

In order to communicate well with the ITI Centres and committees on the content and form of the Special Edition of the ITI General Assembly, the General Secretariat called for and organized a round of ITI Regional Councils and a Committee office bearers meeting from September to October 2020. During these meetings, information was shared well the participants on concept of this online gathering and how the ITI Centres and committees participate in the Assembly. With the help of these meetings, all the possible participants were informed about what is expected from them for the General Assembly Special Edition.

Meanwhile, several open calls were released, calling for congratulatory messages from ITI Honorary Presidents/ Members and Message Authors, and for the video presentations of ITI Centres and Committees, which will be the major content of this online event. Invitations were also sent to all the ITI Partner Organizations in November.





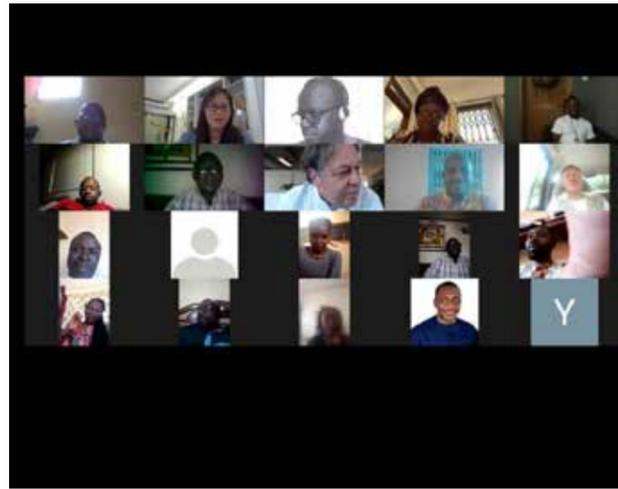
Asia Pacific Regional Council Meeting



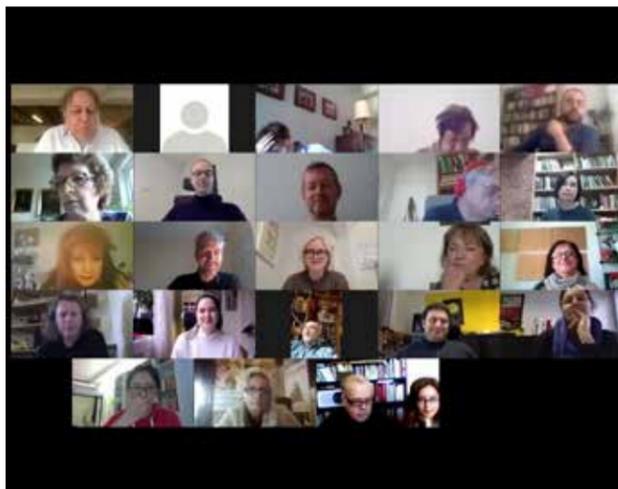
Arab Regional Regional Council Meeting



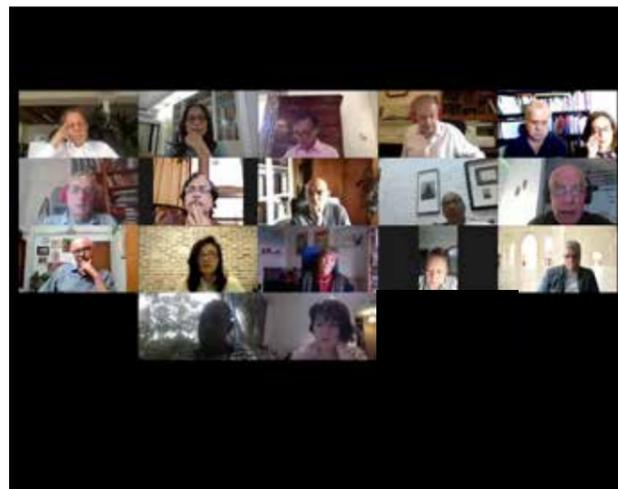
Regional Council Meeting for the Americas



African Regional Council Meeting



European Regional Council Meeting



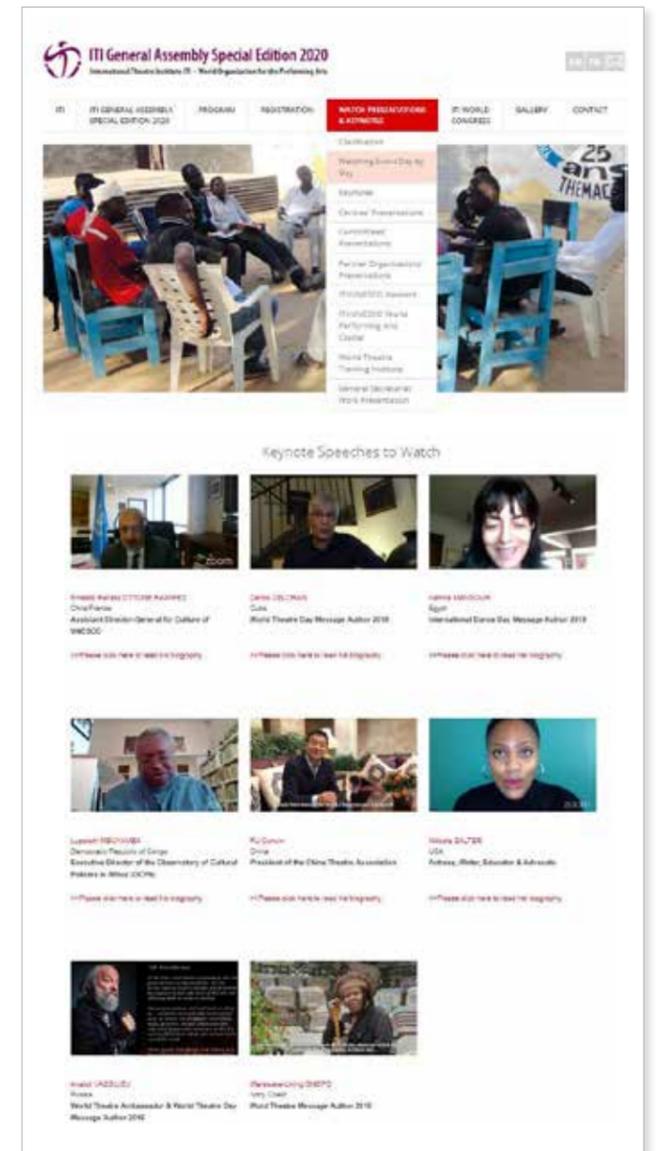
Office Bearers of Committee Meeting



Special Website for the Special Edition of General Assembly

A special website for this Online General Assembly of ITI was created. Programmes and other necessary information for participating in the event (especially the technical guidance for participating an online meeting) were released on the website before the event. All the speeches and video presentations are publicized on the website right after the event.

www.iti-congress.org





The team of the General Secretariat is fully engaged in putting together the programme of the six-day online event. So far, it has held five preparatory online meetings with the Centres of ITI - divided into five Regional Councils of ITI: Asia-Pacific, the Arab Countries, the Americas, Africa and Europe. Similarly, the General Secretariat also had an online meeting with all the leaders of the 15 Committees, Forums and Networks for ITI to inform about the event.

One of the next steps is to get in touch with all the Organizations that are partners of ITI and ask them to participate, invited the Keynote speakers, solve some technical issues, and so on.

The Website for the ITI General Assembly Special Edition will be ready around 1 November. The French-language version of the Website is being translated. The Registration Process is now being defined. Here is a first draft of the Schedule of the ITI General Assembly Special Edition 2020. (Subject to change.)

ITL General Assembly Special Edition 2020 Schedule. Includes a table with dates and times for various sessions across different time zones.

Online ITI General Assembly Special Edition 2020

Thursday to Tuesday, 10 to 15 December 2020



The Registration for the six-day event is open. With the goals to strengthen communication and dialogue, to build up solidarity and encourage each other at this particular period, ITI is organizing the General Assembly Special Edition 2020 online, from 10 to 15 December. The theme for this Special Edition is: "We, Act Together, For Empowering the Performing Arts and Artists!"

Day 1 to Day 5 is open to for everybody who wants to participate. Day 1 - Thursday, 10 December, consists of Welcome Addresses by leaders of UNESCO and ITI as well as Keynote Speeches by outstanding theatre and dance artists.

Day 2 to Day 5 - Friday 11 December to Monday, 14 December consist of presentations by ITI Centres, Committees, Forums & Networks and Partner Organizations of ITI, with in interaction and Q & A Session.

Day 6 - Tuesday, 15 December is an Internal Meeting available for delegates from ITI Centres and ITI Cooperating Members.

How can you participate in the ITI General Assembly Special Edition? You may watch Day 1 to Day 5 - live on Facebook live. Please use the link: https://www.facebook.com/ITIWorldCongress.

Or you may watch Day 1 to Day 5 in a reordered version afterward by visiting the website of the event using the link: http://www.iti-congress.org/events.html



ITI General Assembly Special Edition 2020 Trailer



Welcome to the ITI General Assembly Special Edition 2020

Bienvenue à l'Édition spéciale 2020 de l'Assemblée générale de l'ITI

Join us

Please Join us on Facebook, no registration needed. Click here: LIVE on Facebook: ITIWorldCongress

When:

Table with 2 columns: Different Time Zones and Europe: Paris, Time. Lists times for Africa, Americas, Arab Countries, and Asia Pacific.

Programme Day 1

Table with 2 columns: Introduction to Day 1, Introductory Speech, Welcome Speech, and Video. Lists speakers and their roles.



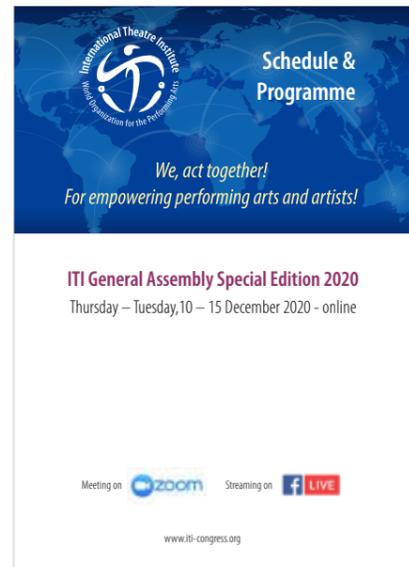
Expression of Gratitude. The Executive Council and the General Secretariat want to thank the speakers, ITI Centres, the Committees, Forums and Networks of ITI, the Partner Organizations and all individuals and groups that have participated in the General Assembly Special Edition 2020.

As a matter of fact, the feedback that has reached and still reaches the General Secretariat is beyond expectations.

For those who would like to watch or re-watch the event, may do so, by visiting the website www.iti-congress.org. You may watch by the following selection, click on the line:

- A) Day by Day
- Day 1 - Introduction, Welcome Addresses and Keynote Speeches
- Day 2 to 5 - Presentations of ITI Centres, ITI Committees, Forums & Networks as well as Presentations of Partner Organizations, etc.
B) Single Speeches & Presentations
You also can watch at single presentations or speeches, click on the line and select the speech or presentation you are interested in.
- Welcome Addresses, Keynote Speeches
- ITI Centres

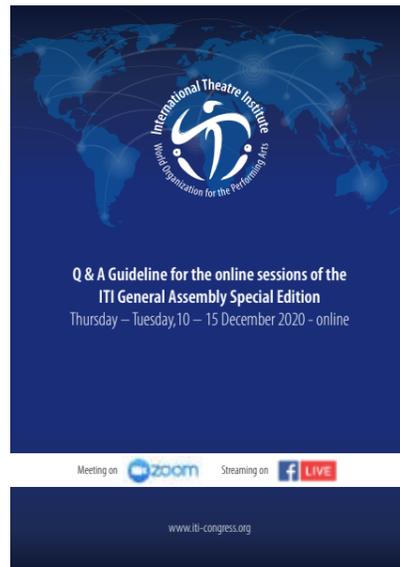
ITI General Assembly Special Edition 2020 Booklets



Schedule & Programme

English version

Version française

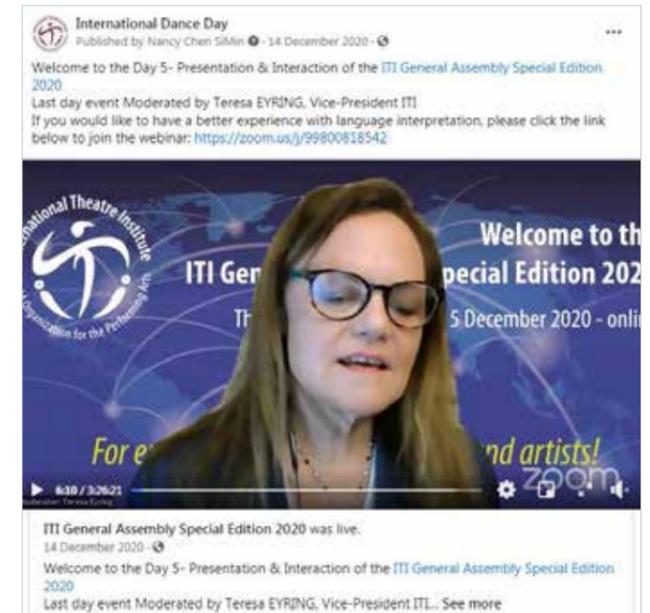


Q & A Guideline



How to Participate

Social Media



ITI Facebook Pages



ITI Twitter

ITI YouTube Channel



Media Response

Statistics and Feedback of the General Assembly Special Edition

With around **700 participants** this six-day ITI Special Edition of General Assembly is an important gathering of ITI members, Committees, partner organizations during an unprecedented time when the global performing arts community is under a lot of pressure from the pandemic. It marks a continued exchange of ideas, collaboration and most importantly, the building solidarity, at a uniquely trying time.

As Ernesto OTTONE R., Assistant Director-General for Culture of UNESCO pointed out in his speech, *"the theme of this General Assembly, We, Act Together, Empowering the Performing Arts and Artists, embodies the spirit of mutual support and appreciation of the performing arts community"*.

The ITI DG comments the event *"The strong feedback from members and friends of ITI shows that the idea that the Executive Council and General Secretariat developed yielded excellent fruits. Through the presentations, members from different parts are now connecting with each other, a ministry approached a Centre for future collaboration and so on. Even after the event, positive feedback is coming in. That means the humongous task that the General Secretariat in alliance with the ITI Centres, ITI Committees, Forums and Networks and Partner Organizations has undertaken, was worth doing. It definitely gave hope in a difficult time."*



Event Organizer

The main organizer of the ITI General Assembly Special Edition 2020 is the General Secretariat of ITI. It is advised by the Executive Council of ITI, assisted by the Regional Councils and the ITI Committees, Forums and Networks and associated with the ITI Partner Organizations.

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- Tobias BIANCONI, Director-General ITI
- CHEN Zhongwen, Deputy Director-General ITI
- TANG Yiming, ITI Establishment Officer
- CHEN Simin (Nancy), ITI Project Officer
- DU Mengxuan (Annie), ITI Project Officer

Advisory Board

Executive Council of ITI

info@iti-worldwide.org

Members of the Executive Council are:
 Mohammed Saif AL-AFKHAM, United Arab Emirates, President ITI
 Derek GOLDMAN, Teresa EYRING, USA; Vice-President ITI for the Americas
 Fabio TOLLEDI, Italy, Vice-President ITI for Europe
 Ji Guoping, China, Vice-President ITI for Asia Pacific
 Hamadou MANDÉ, Burkina Faso, Vice-President ITI for Africa

Alfira ARSLANOVA, Russia, Treasure
 Ali MAHDI NOURI, Sudan, Secretary
 Tatjana AZMAN, Slovenia
 Daniel BAUSCH, Switzerland
 LE QUY Duong, Vietnam
 Alberto GARCIA, Luis LLERENA, Spain
 Joachim LUX, Germany
 Vidyanidhee Prasad VANARASE, India
 Antonia FERNANDEZ, CUBA, Associate Executive Council Member

Regional Councils of ITI

Mohamed Saif AL-AFKHAM, President ITI worldwide
 Teresa EYRING / Derek GOLDMAN, Vice-President ITI for the Americas
 Fabio TOLLEDI, Vice-President for Europe
 Ji Guoping, Vice-President for Asia Pacific
 Hamadou MANDÉ, Vice-President for Africa;
 Ouédraogo ABLAS, President Regional Council of Africa

Technical Support

Prisca Leutenegger, Futura Communication

Interpreter

Amalia Alfaro
 Anna Von Plomgren
 Jacob Sanwidi
 Malory Domecyn



Expression of Gratitude

The Executive Council and the General Secretariat want to thank the speakers, ITI Centres, the Committees, Forums and Networks of ITI, the Partner Organizations and all individuals and groups that have participated in the General Assembly Special Edition 2020. Your participation and contributions created a culturally rich event that was highly appreciated by members and friends of ITI.

As a matter of fact, the feedback that has reached and still reaches the General Secretariat is beyond expectations.



Index

in alphabetic order

To watch the individual presentation video, please click on the text below.

Welcome Addresses, Messages and Keynote Speeches

[AL-AFKHAM, Mohamed Saif](#)

[ARNOULT, Philip](#)

[BEIKHARZ Manfred](#)

[BIANCONE, Tobias](#)

[BOAN, Marianela](#)

[CACHAPERO, Emilya](#)

[CELDRAN, Carlos](#)

[ENGEL, Ann Mari](#)

[GEBARA, Georgette](#)

[GNEPO, Werewere-Liking](#)

[HOYOS, Cristina](#)

[KIM Jeong-ok](#)

[MAJUMDAR, Ramendu](#)

[MANSOUR Karima](#)

[MAQOMA, Gregory Vuyani](#)

[MBUYAMBA, Lupwishi](#)

[NEUBAUER, Henrik](#)

[OTTONE R., Ernesto](#)

[PU Cunxin](#)

[SALTER, Nikkole](#)

[VASILIEV, Anatoli](#)

[ZBIB, Maya](#)

ITI Centres

[Algeria \(Arab Countries / Africa\)](#)

[Armenia \(Europe\)](#)

[Austria \(Europe\)](#)

[Bahrain \(Arab Countries\)](#)

[Bangladesh \(Asia Pacific\)](#)

[Belgium Wallonia \(Europe\)](#)

[Brazil \(The Americas\)](#)

[Burkina Faso \(Africa\)](#)

[China \(Asia Pacific\)](#)

[Colombia \(The Americas\)](#)

[Congo Republic \(Africa\)](#)

[Croatia \(Europe\)](#)

[Cuba \(The Americas\)](#)

[Cyprus \(Europe\)](#)

[Czech Republic \(Europe\)](#)

[Egypt \(Arab Countries / Africa\)](#)

[Estonia \(Europe\)](#)

[Finland \(Europe\)](#)

[France \(Europe\)](#)

[Georgia \(Europe\)](#)

[Germany \(Europe\)](#)

[Ghana \(Africa\)](#)

[Guinea \(Africa\)](#)

[Hungary \(Europe\)](#)

[India \(Asia Pacific\)](#)

[Iran \(Asia Pacific\)](#)

[Israel \(Asia Pacific / Europe\)](#)

[Italy \(Europe\)](#)

[Ivory Coast \(Africa\)](#)

[Japan \(Asia Pacific\)](#)

[Jordan \(Arab Countries\)](#)

[Korea Republic \(Asia Pacific\)](#)

[Kosovo \(Europe\)](#)

[Kuwait \(Arab Countries\)](#)

[Latvia \(Europe\)](#)



- [Madagascar \(Africa\)](#)
- [Mali \(Africa\)](#)
- [Mexico \(The Americas\)](#)
- [Mongolia \(Asia Pacific\)](#)
- [Montenegro \(Europe\)](#)
- [Morocco \(Arab Countries /Africa\)](#)
- [Netherlands \(Europe\)](#)
- [Nigeria \(Africa\)](#)
- [North Macedonia \(Europe\)](#)
- [Palestine \(Arab Countries\)](#)
- [Philippines \(Asia Pacific\)](#)
- [Russia \(Europe / Asia Pacific\)](#)
- [Slovakia \(Europe\)](#)
- [Slovenia \(Europe\)](#)
- [Spain \(Europe\)](#)
- [Sri Lanka \(Asia Pacific\)](#)
- [Sudan \(Arab Countries / Africa\)](#)
- [Sweden \(Europe\)](#)
- [Switzerland \(Europe\)](#)
- [Syria \(Arab Countries\)](#)
- [Togo \(Africa\)](#)
- [Uganda \(Africa\)](#)
- [United Arab Emirates \(Arab Countries\)](#)
- [United Kingdom \(Europe\)](#)
- [USA \(The Americas\)](#)
- [Venezuela \(The Americas\)](#)
- [Vietnam \(Asia Pacific\)](#)
- [Yemen \(Arab Countries\)](#)
- [Zimbabwe \(Africa\)](#)

Special Presentations

- [ITI/UNESCO Network for Higher Education in the Performing Arts](#)
- [ITI/UNESCO World Performing Arts Capital](#)
- [World Theatre Training Institute AKT-ZENT/ITI](#)

ITI Committees, Forums & Networks

- [Action Committee for Artist Rights ACAR](#)
- [Forum for Theatre Training & Education FTTE](#)
- [International Dance Committee IDC](#)
- [International Monodrama Forum IMF](#)
- [International Playwrights' Forum IPF](#)
- [iSTAN International Stage Art Network](#)
- [ITI Publications Committee IPC](#)
- [Music Theatre NOW Network MTNN](#)
- [Network for Heritage, Indigenous Cultures & Migration N-HIM](#)
- [Network of Emerging Arts Professionals NEAP](#)
- [Social Change Network SCN](#)
- [Theatre in Conflict Zones Network TCZN](#)
- [Traditional Performing Arts Forum TPAF](#)

Working Groups

- [Physical Theatre](#)
- [Proud Performing Arts LGBTQ+](#)



Partner Organizations of ITI

- [AICT-IATC - International Association of Theatre Critics](#)
- [AITA-IATA - International Amateur Theatre Association](#)
- [AITU-IUTA - International University Theatre Association](#)
- [APB - Asia-Pacific Bond of Theatre Schools](#)
- [ASSITEJ - International Association of Theatre for Children and Young People](#)
- [ATI - Arab Theatre Institute](#)
- [ETC - European Theatre Convention](#)
- [FEDEC - European Federation of Professional Circus Schools](#)
- [FIRT-IFTR - International Federation for Theatre Research](#)
- [IDEA - International Drama/Theatre & Education Association](#)
- [IMC - International Music Council](#)
- [INTiP - International Network of Theatre in Prison](#)
- [OISTAT - International Organization of Scenographers, Theatre Architects and Technicians](#)
- [OPERA EUROPA](#)
- [SIBMAS - International Society of Libraries and Museums for the Performing Arts](#)
- [TWB - Theatre Without Borders](#)
- [UNIMA - International Puppeteers Union](#)
- [WDA - World Dance Alliance](#)
- [WMO - World Mime Organization](#)
- [WPI - Women Playwrights International](#)



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www.iti-unesco-network.org

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